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By H. H. STATHAM.

THE trio of worthies who played such a merciless practical joke on Malvolio—Sir Andrew Aguecheek, Sir Toby Belch, and the nameless “Clown”—were certainly not, even for the times in which they lived, very erudite or refined people. But it appears from the story that they could do what very few English people in the best society can do now, among those at least who are not specially and professedly “musical people”—they could sing a part-song without accompaniment, and that not as a set task, but as an after-dinner relaxation and enjoyment. Indeed it was the want of appreciation of their music on the part of the respectable steward which gave rise to the unhappy breach between him and them. We might be doubtful about the musical powers of the two knights, perhaps, if we did not know from other parts of the play that the Clown, who was no fool except professionally, was possessed of eminent musical gifts, since in another scene he is specially summoned to sing the Duke’s favourite song, as the only person who could do it justice. It is not likely, therefore, that he would have joined with the “gentlemen” in a part-song unless they had been able to do their part with commendable ability; and, indeed, he makes a point of defending the performance to Malvolio as correct musically, if not morally: “We did keep time, sir, in our catches.” We are not of course without other and more direct historical evidence of the prevalence of part-singing as a branch of home music in the Elizabethan period; but this musical revelry in Sir Toby’s quarters is a specially strong instance, because it was a case of after-dinner, or after-supper, singing, and it seems that even under such circumstances artistic conditions were observed.

With all the performances of modern music on a grand scale in England, all the undoubted love of the art and the still greater amount of talk about it, we do not find now that knowledge of music and habitual practice of it which would be indicated by the fact of a general ability to join in harmonised vocal compositions, of even a simple character, as a matter of social recreation. It may be said that pianoforte-playing and solo-singing have taken the place of this kind of music, and that the pianoforte pieces and songs heard at average social gatherings are for the most part music of more artistic form, or at all events of more poetic and imaginative feeling, than the part-songs with “burdens” which our ancestors sung. There may be two sides even to that latter part of the comparison; but what is to the point at present is that the moderate ability in playing and singing found among average English ladies and gentlemen in the present day does not in itself presuppose any real scholarly knowledge of the art of music. Those of us who pay any attention to such matters know very well that the lady who plays a piece fairly generally does not know what key it is in, and that any mistakes which she may make are usually not those of accident or want of manipulative power, but of sheer ignorance of musical form or utter insensibility to style. We know that the gentleman with a good voice who sings a song with considerable effect has probably learned it mainly from getting the melody played along with him on the piano till his ear has caught it, and we possibly find him out by his suddenly making a mistake in an interval or in

the form of a phrase, in such a way as to prove that he has no perception of the tonal relation of the sounds which form the melody: so that the mere amount of playing and singing which goes on is not much test of musical knowledge. If we compare the kind of performance in the present day which comes nearest to that of our “Twelfth-Night” trio, the after-dinner singing on convivial occasions, we find the depths of musical inability among modern Englishmen laid bare before us. On State occasions, indeed, we are wise enough not to attempt what we cannot do. Sir Toby Belch and his two companions could have sung “Non nobis Domine” themselves, if they had been disposed for anything so serious: we engage certain trustworthy professional gentlemen to sing it for us, and to put in the more or less appropriate singing between the toasts. Considerations of conventional dignity and reserve would perhaps, in modern times, stand in the way of singing by the guests, in any case, at a gathering of a ceremonial description. But when, on occasions of less ceremonious conviviality, singing by the guests is introduced, then we become conscious what the engagement of the professional singers at a more formal entertainment delivers us from. When the chairman “calls on Mr. — for a song,” we know that we may expect to hear the words half recited in a kind of irregular sing-song, embodying a vague suggestion of the outlines of a melody. Or if by good luck the gentleman called upon is able to sing the melody truly, we at all events know that when the chairman suggests that the guests will join in the chorus, he merely means that the company will all shout simultaneously something as near the supposed melody as they are able to get, each at the pitch which happens to suit his own voice. One or two will perhaps please themselves with the notion that they are “singing the bass” by following the melody till the last three notes, when they will diverge to a—



that simple formula of dropping from the fifth to the key-note at the close being the average Englishman’s ruling idea about the “bass.” If we go to a church where the congregation endeavours to join in the singing, the result is pretty much the same. Our friend with the bass is always to be met with there, but even he is in a minority; and the probability is that a worshipper behind us, possessed of a deep voice, is singing the melody of the tune two octaves lower than it was written, and of course beneath the real bass as sung by the choir. Hymn-books are now provided giving the music as well as the words; but the ability and even the wish to make use of these in realising harmonised singing seems to be still wanted, and the few who possess it find themselves in too small a minority to diverge from the universal practice. A lady with a contralto voice told the writer one day how she had attempted to put the hymn-book with music to its proper use by singing the part in the harmony suited to her own voice; “but,” she said, “I found my children, who used to join in the hymns, looked up at me in a puzzled manner and stopped singing, and my neighbours in the congregation looked round at me with a disapproving expression, as if they thought I was doing something wrong; so I had to give it up again.” It would have been, perhaps, a better course if the lady in such a case, instead of “giving in,” had endeavoured to teach her children, or get them taught, sufficient about part-singing and reading music to understand the *rationale* of the matter. But it perhaps is hardly surprising that

what is almost ignored in public education in this country should not fare better in private.

It is, in fact, the want of any proper system of musical education in our schools which is probably the most serious obstacle to music taking the place among English people which, though in a far more primitive stage of the art, it obviously did at one time take. There is the fact, of which we can have no doubt from the evidence that remains to us, that 300 years ago music was a part of the usual training and education of English boys and girls, and that it was almost a matter of course that any one of good education, if he had a voice and a power of singing, was able to bear a part with others in harmonised singing, both with the spirit and the understanding. It is not only *not* a matter of course now that any should have the slightest degree of musical education, but it is also a significant fact that many of those who have some musical accomplishments, and who are habitually asked to sing and play by their friends, have acquired these accomplishments in a kind of left-handed manner, and with no real and solid basis of knowledge as a groundwork on which to exhibit their natural ability. But the establishment of a generally satisfactory standard of musical knowledge is really almost a matter of more importance than the training of specially gifted persons for the profession of music. These latter are almost always led by exceptional ability and strong predilection to turn to music as the work of their life, and such persons are pretty sure to get education somewhere; and it is even an open question, upon which doctors of considerable eminence have differed, whether academical training really has any very beneficial or developing influence on musical genius, and whether the connection with this or that educational establishment has not in most cases shed lustre upon the establishment itself, rather than upon the genius who would have been successful equally without it. There is, however, another side to this question, to which we may devote a word or two just now. But of the importance of a general, good, and systematic education in music, as the means of developing the average of musical ability and the power of finding intellectual enjoyment in the art, and of rendering the English once more, in real truth, a musical people, there can be no doubt; and it is here that reform is most urgently needed.

Now it can hardly be said that in the great impulse which has been given of late years to systematic primary education under Government sanction the subject of music has been intentionally overlooked. The Government has so far shown a wish to recognise the importance of musical training in elementary schools as to institute a special little endowment to schools of so much per head per annum for every child who can afford evidence of having been taught music. The grant is a very little one in each case—it might be said absurdly little—being only a shilling per child; but, in the aggregate, the money thus expended amounts to nearly £100,000 per annum. That, when we take it *en masse*, is a good deal of money to spend, though nothing that should for a moment be grudged if the desired result were attained by it. But it is a very great deal of money to throw away, and it is getting absolutely and completely thrown away. We might even go further, and say that it is used so as to produce positive evil. For the capitation grant is obtained in this way: The Government Inspector for the district in which a school is situated hears certain children sing some songs, and, if he is satisfied, the grant is given. The Inspector will in all probability not be in any sense a musical man. It is a curious fact that the upper class of schoolmasters and persons

officially connected with education very seldom are musical, in this country at least. It is ten to one that he does not really know the least whether the children sing in tune or not; and therefore, even if they were taught on a good system, he would be no judge of the results. But the fact is that the children are not taught music at all; they are simply made to repeat certain melodies after the teacher, with or without the help of an instrument, until they can more or less sing them, much as a parrot can imitate musical sounds which are made in its hearing. Now we call this method worse than useless, because it not only does no good itself, but it stops the way against real learning of music. It does not enable the pupil to take a single step alone: the learning of ninety-nine melodies by ear does nothing towards enabling the pupil to read the hundredth, or to know anything about the relation of musical sounds, even in the most elementary manner; but it creates and fosters a mistaken idea that something has been learned, for which a certain credit is given which is utterly undeserved by either teacher or pupil. The so-called teacher may know little more about the matter than the pupils; at any rate it is of no consequence in one sense whether he does or not, since he can earn the shillings for his school without any real musical knowledge.

As a matter of fact, however, it would seem from Mr. Hullah's reports of his examinations of some forty training establishments for teachers in England, Wales, and Scotland, that there is, even at present, a very fair amount of musical knowledge, and probably ability to communicate that knowledge to others, among those who become masters and mistresses in our elementary schools. It was in 1872 that Mr. Hullah was appointed to the important and rather arduous post of musical examiner of the students of the training colleges, and he testifies that since even that recent period the advance has been very great. In his report for 1876 he says: "Of every student who, prior to 1872, left a training college in which he had remained two years, it may be said that he left it possessed of some musical skill and science, in many instances, as I know, of very considerable. A very large number of acting teachers not educated in training colleges were, as I have also reason to know, fair musicians before they entered their profession, and a still larger number have become such since they have done so." He therefore concludes that there is a considerable proportion of masters and mistresses of schools receiving Government grants who would be quite competent to teach children to sing from note. But this amount of musical accomplishment, Mr. Hullah complains, has not really been brought to bear on the elementary schools. We quote again from his report for 1876:—

Every class of the community has directly or indirectly profited by the impulse given to musical instruction by my Lords in 1840—1, except that particular class which it was hoped and believed would profit most largely from it. Indeed, what has been latterly done for music in schools has rather impeded than furthered its improvement. The "songs" for the last few years required of scholars are not merely worthless as means of musical culture, but they take up time that might be given to the real study of the subject, and thus, so I have been repeatedly told by schoolmasters whom I know to be competent to teach, prevent their turning their knowledge to account in teaching their pupils, not half-a-dozen songs, but—music.

Music is the single subject in which our future school-teachers are prepared at a considerable expenditure of time and money, the results of the teaching of which are neither ascertained with any precision nor recorded.

In elementary schools, perhaps in all schools, teaching and examination act and re-act upon each other. As that which is not taught cannot be examined in, so that which it is known will not be examined in is not likely to be taught.

And thus it comes to pass that the children are bored with being taught music in a way that cannot enable them to turn it to any good account subsequently in giving pleasure either to themselves or others. No one, perhaps, is more in a position to

appreciate the result than the unfortunate organist of a country church, who is assured that the boys who form his trebles and altos are taught music in school, and finds that this only means that they can pick up a new chant after it has been drummed over to them a dozen times—the trebles can, that is to say; the altos (if any of the boys are promoted to singing alto) probably never get their part, because they are dependent on hearing it from the instrument. The remedy for this state of things is, as Mr. Hullah suggests, that the children should be examined, not in singing, but in music. For this purpose he would advise, we believe, that persons competent to examine them in music should be placed at the disposal of the School Inspectors. He suggests that there are men to be found in every district who would be able to perform this duty efficiently in regard to an elementary school, without going to the expense in fees which the appointment of a professional musician of a high class to each district would entail. In the neighbourhood of a cathedral town, for example, there is sure to be found some member of the cathedral choir whose services could be secured for such a task; and he assumes that there would be no real difficulty in finding persons similarly qualified in other districts, whose assistance could be secured without any unreasonable or exorbitant demand on public money. That this would be found so we have very little doubt, and that this would be the best immediate way of meeting the case, and ensuring that real musical instruction, instead of mere parrot-teaching, should be a necessary condition of a school receiving the capitation grant for music; and we wish to join to the repeated representations of Mr. Hullah to his official chiefs our own strong recommendation that some such steps should be taken without any delay, as the best means of immediately securing the adequate musical inspection of elementary schools.

We say, however, advisedly, the best way of "immediately" securing this. For does not the very suggestion, and the fact that it should be necessary, lead to the reflection how very much better it would be if the Government Inspector himself were competent to examine the children musically, and what a really extraordinary oversight it is that, music being one of the subjects to be examined in, the possession of some knowledge of it on the part of the Government Inspector should not be a necessary condition of qualification for the office? This consideration naturally brings us to the next step in the subject—the necessity of musical education in schools of a higher grade, and which are frequented by pupils in a different class of life from those who occupy the elementary schools under Government inspection. Why is it to be the case that music is to be looked upon as a kind of exceptional thing, which an "educated man" is not supposed to know anything about necessarily? The common supposition, that only a comparatively few persons have any aptitude for knowing or understanding anything about it, is only the natural consequence of the fact that hardly any systematic attempt is made to teach them. The idea is probably an entire delusion. If some education in the elements of music were made as regular a part of education as English Composition and Latin Grammar, there is no reason to suppose that there would be any greater proportion of dunces in the Musical Class than in the others. Those who learned music might not all grow up with "voices," or with the ability to sing or play, but they would at least have a ground-work of knowledge which would enable them to form a sound judgment on the subject; to listen to music with the understanding as well as with the spirit; and to have some logical basis of opinion which would probably do much to put

an end to those absurd flights of fashion for this or that novelty in music which are usually supported by persons of general, but not of musical education. But even the very fact of the ability to do something practically with music—the possession of what is called "ear"—is very much more a matter of education than is commonly supposed; and many who imagine they have no ear, and that they "cannot tell one tune from another," would have found themselves with quite an average ability in this respect if their attention had been directed in childhood to the scientific basis of music, the relations of tones, and the elements of musical form (if such a thing is now any longer to be permitted to exist!). With the teaching of music as a necessary element of education in our schools would naturally come its introduction as a specific part of university study; leaving, of course, untouched the present university rewards for exceptional attainments in music, but making the possession of a certain degree of general knowledge of the art a recognised portion of a liberal education. *There is no possible reason why this should not be done*, except the fact that it never has been, and the natural result that a knowledge of music is therefore supposed to be the privilege of a few, simply because the many have never had the encouragement or the opportunity to obtain it. We must aim at getting rid of this view of music as an exceptional thing—recognise it as a great language, with its classic literature, as important to our intellectual completeness as Greek or French, and a knowledge of which may be just as well acquired by any one who will take the trouble. Then, and not till then, we shall be really a musical nation; we shall no longer see music regarded with a jealous eye by schoolmasters as an infringement on the claims of languages and mathematics; and we shall not be obliged to contemplate the necessity of engaging supplementary assistants to examine into the music of primary schools because our highly educated gentleman, the Government Inspector, is so utterly unacquainted with the rudiments of the art that his judgment on the matter is worth nothing.

Such a general recognition of music as an integral part of a liberal education seems the most important reform that could be aimed at in musical education in this country, for the lift in the taste and knowledge of the public at large would be sure to have its influence on the standard of professional education, directly or indirectly. In regard to this last and highly important subject of facilities for professional or high-class musical education, it may be said that we are most probably in a fair way to put an end to the reproach that was till lately to be made against us of having no national *Conservatoire*. It is true that the condition of things in this respect is at present rather that of promise than of results: we can hardly judge yet what the National Training-School for Music will really turn out. But we have at least the commencement of an educational institution for music which possesses three most important qualifications: it provides free education, a matter the more important since (for what reason one can hardly understand) exceptional ability for music is much more often found among the poorer than among the richer classes of English society; it makes natural ability in music a condition of entrance; and it provides an obligatory course of study, though perhaps hardly so full or so precisely defined as might be desired; and it may perhaps be considered, in accordance with some of the evidence given before the Society of Arts' Committee in 1866, that thorough efficiency in the working of such an institution is best secured by the appointment of a principal who would be able and desirous

to concentrate his whole attention upon it, rather than of one whose reputation and occupations would hardly allow him to do this. There seems, however, every reason to believe that the instruction of the scholars in the general curriculum and in their various special branches is very well provided for and very systematically carried on, and that we may look with hope to the future results of the establishment at Kensington. The demand for admission is very large, it appears—far beyond what the existing endowments of the school will meet; and this is a point that may well be brought before those who have the means and the wish to do something to promote the improvement of musical education. Among those who take an interest in music, in London alone, there is wealth enough to provide at once for a large addition to the number of endowed scholarships, and such an employment of a certain amount of capital would be an exceedingly efficacious method of giving a practical turn to that enthusiastic interest in music which has become so prevalent of late years in English society.

“GOD SAVE THE KING.”

BY WILLIAM H. CUMMINGS.

(Continued from page 197.)

THE pretended discovery by Mr. Thomas Hunter of “The King’s Anthem, Dr. Bull” was readily believed in by some, although there were others who doubted its genuineness. The MS. was sent to Richard Clark for his inspection, and on the 13th of February, 1840, he published another long letter re-asserting all his previous statements respecting Bull, Ben Jonson, and the Merchant Taylors’ Company, closing with the following cautious paragraph:—

If the MS. (sent by Mr. Hunter), headed “The King’s Anthem, Dr. Bull,” which has been forwarded to me for my inspection to be genuine, it is a further confirmation of what I have already stated of Dr. Bull. By the watermark in the sheet of music-paper containing the tune in question, the paper was made by P. Ballard about 1687, of which make I have much in my possession. If this said MS. be not genuine (which I much suspect) we shall learn something more respecting it.

It appears that the MS. was shown to Sir Francis Madden, the Keeper of the Manuscripts in the British Museum, and he expressed his opinion that it was “undoubtedly a forgery, written within these twenty years, and that the paper was anterior to the time.”

I should not have referred to the letters of James Henry Saville and Thomas Hunter had I not feared that some enthusiastic student might hereafter discover and reproduce them as veritable facts. In order to prevent any such use being made of them, I am able to state that they were both the concoction of Mr. Joseph Warren, a well-known and most accomplished musician and antiquary. Originally intended as an amusing hoax they doubtless added to the mystery and confusion which surrounded the subject of the authorship of “God save the King.” Mr. Warren subsequently endeavoured to make amends by informing Mr. Richard Clark of the true state of the case; but, so far as I know, the latter never publicly referred to the matter. I am kindly permitted by Mr. Warren to publish the following letter, the original of which is now lying before me:—

Litlington Tower,
Cloisters, Westminster, Feb. 12, 1846.

Dear Sir,—When you were at my house looking through my own book with the accounts of persons in the Musical World on the long-disputed subject of “God save the King,” you mentioned various funny circumstances which had been pursued by yourself, Dr. Rimbaul, Mr. Chapelle, and Mr. Davidson, only for the purpose of bringing out before the public all that could possibly be written on that subject; you stated also that whilst you were at the Museum one day you concocted the piece of music said to have been found at a cheese-monger’s shop, Islington; this was taken by Mr. Chapelle to (I forgot who)—he pronounced the same a forgery; all this you wished me to

transcribe in my own book, stating that you had authorised me to do so. Now you will oblige me by drawing up the above particulars and put the same in the post, because there were several other amusing facts which I do not recollect. I should like to place yours to me on the subject besides Dr. Rimbaul’s, Mr. Nichol’s, and Mr. Chapelle’s. Your early reply will oblige, Dear Sir, yours truly,

To Joseph Warren, Esq.

RICHD. CLARK.

Mr. Warren tells me he adopted the *nom de plume* of Saville, thinking of Saville House, Leicester Square, and that Hunter is one of his family names.

The controversy respecting the authorship of “God save the King” was in this unsatisfactory state when Dr. Kitchener died (1840), and he left “particular injunctions respecting the non-disposal of a certain MS. music-book”—the volume containing Bull’s compositions,—and consequently this book was not included in the sale of the doctor’s library. But it was subsequently sold privately to Mr. Clark for £20, who shortly afterwards announced it to be a “Collection of Pieces for the Virginals in the veritable autograph of Dr. John Bull,” which he had carefully gone through, and “found that precisely at the bar where Dr. Kitchener’s published extract concludes, the correct melody of the National Anthem begins.” Here again Clark made two foolish blunders, for we shall presently find that the MS. could not by any possibility have been in Bull’s autograph, and a reference to the index previously published (p. 196) fully proves that the “God save the King” which Kitchener had quoted was followed by several pieces bearing neither reference nor resemblance to the air we call the National Anthem. In November, 1841, Clark addressed a printed circular to the “Masters, Wardens,” &c., of the City Companies, in which he says:—

I continued my inquiries until eventually I was enabled to obtain a sight of, and finally to purchase (in the handwriting of the composer (Dr. John Bull)), this long-lost manuscript.

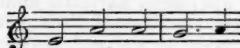
That the manuscript was not in the composer’s own hand may be ascertained by reference to the list and indices of the Bull volumes, published in Ward’s “Lives of the Gresham Professors,” where the name of the Flemish* scribe is quoted as part of the “Large quarto, number 16 in the Catalogue.” At the end of this book is written the following note: “Incepit 6 Apr. 1628, finivit 20 Oct. 1628. Scribebat Gulielmus a Messa, Divat Walburgis Antverpiensis phonascus.” These dates are an additional proof that the writings were not in the autograph of Dr. Bull, for he died on the 12th or 13th of March, 1628, and was buried in the Church of Notre Dame, in Antwerp. I have already mentioned the fact that I have recently examined one of the Bull volumes—that which is described is on p. 206 of Ward’s “Lives,” &c.—and I am therefore able confidently to assert that it is also in the hand of a Flemish scribe, and further that several of the pieces bear dates showing that they were copied after Bull was dead and buried. In 1860 Sir Francis Madden examined the particular volume which had belonged to Kitchener and Clark, the one in which all our interest is now centred, and he wrote respecting the contents: “Of course they cannot be in the handwriting of Dr. John Bull, but of some Dutchman.” We may therefore, I think, very fairly assume that all the Bull MSS. spoken of by Ward were copies made by the same Flemish scribe.

It is singular that after having published so many untenable statements respecting “God save the King” Clark should have really discovered in his recent purchase an “Ayre” bearing a remarkable resemblance to the true melody;—that the resemblance was very apparent may be gathered from the writings

* All writers have hitherto erroneously described the writer as a Dutch scribe.

of Dr. Rimbault,* Dr. Gauntlet, Sir George Smart, and Mr. W. Chappell. The last gentleman, a thoroughly competent and impartial judge, has recorded his opinion in "Popular Music of the Olden Time." He says:—

It is a curious fact (of which Clark could not have been aware when he published his account) that an "Ayre" at p. 98 of the manuscript is very like our "God save the King." The piece which is therein entitled "God save the King" is at p. 66, and the same which Kitchener published. When Clark played the "Ayre" to me, with the book before him, I thought it to be the original of the National Anthem; but afterwards, taking the manuscript into my own hands, I was convinced that it had been tampered with and the resemblance strengthened, the sharps being in ink of a much darker colour than other. The additions are very perceptible, in spite of Clark's having covered the face of that portion with varnish. In its original state the 'Ayre' commenced with these notes:—



The G being natural, the resemblance to "God save the King" does not strike the ear, but by making the G sharp, and changing the whole from an old scale without sharps or flats into the modern scale of A major (three sharps), the tune becomes essentially like "God save the King." When I reflected further upon the matter, it appeared very improbable that Dr. Bull should have composed a piece for the organ in the modern key of A major. The most curious part of the resemblance between Dr. Bull's "Ayre" and "God save the King" is that the first phrase consists of six bars and the second of eight, which similarity does not exist in any other of the airs from which it is supposed to have been taken. It is true that the eight bars of the second phrase are made out by holding on the final notes of the melody through two bars, therefore it differs decidedly from all copies of our modern tune: but the words may be sung to Bull's "Ayre" by dividing the time of the long notes—in fact, it has been so performed in public, before the late King of Hanover, at the Concerts of Ancient Music and at other public concerts. The late R. Clark lent the voice-parts, which had been used on these occasions, to Dr. Rimbault for performance at his Lectures on Music in Liverpool. Dr. Rimbault copied them in score for his own use, and has favoured me with the following transcript:—

From what I have said above it will be understood that in this copy the "Ayre" has been transposed and changed into the key of G major. The first note of the tune should (in this key) be D, and instead of four G's at the end, the first G in the thirteenth bar should be held through that and the fourteenth to the termination of the tune. I have other doubts about the accuracy of the copy, but cannot resolve them from memory, and the permission to compare it with the original has been refused.

Unfortunately the book containing Bull's "Ayre" has disappeared, and whether it will ever again see the light is somewhat doubtful; but I am enabled in some measure to supply a tolerably sufficient substitute. In my library is a volume of miscellaneous music from the collection of Sir George Smart; its contents are oddly thrown together—Mendelssohn's "Te Deum" and a condensed conductor's copy of "Der Freischütz," Goss's "Chants," and "The soldier's dream" follow each other in happy disregard of order

* Dr. Rimbault has recently been quoted as a determined opponent to the authorship of Bull. He doubtless was so up to 1841, but on examining the "Ayre" he changed his opinion, and in 1855 published a short account of the National Anthem, in which he strongly expressed his belief that Dr. Bull composed "God save the King."

or appropriateness,—and in the midst of these things is a single leaf of manuscript in the autograph of Sir George Smart. It is headed thus:—

Copied from Dr. Bull's MS. Book, about which so much has been written, now in the possession of R. Clark.—G. SMART. (Page 98.)*

GOD SAVE THE KING.

(Two more verses.)

I would invite a careful comparison of the "Ayre," as faithfully copied for his own private use by Sir George Smart, and of that which was doctored up for the hearing of the late King of Hanover. Doubtless the persistent endeavours to make up strong evidence in favour of Bull engendered suspicion and must be considered most reprehensible. It is, moreover, probable that Mr. Chappell is correct in his surmise that Bull's "Ayre" had originally few or no sharps. These were inserted or suggested I suspect by some better musician than Clark, and as in the original index the piece is called an "Air," the words "God save the King" were probably added at the same time. The like must be said of the words "2 more verses"—a very suspicious addition.

Allowing for all the insertions of "sharps," "title," "2 more verses," &c., I cannot but think that whether read in the minor or major mode we have the first suggestion of the music afterwards adapted for our National Anthem. There is the framework, rhythm, and melody. Mr. Chappell has remarked on the singular coincidence of form, six bars in the first part and eight bars in the second part of the tunes. The mode is really of but little importance; in the days when variations on popular airs were in vogue, almost every composer, from Beethoven downward, exercised his ingenuity on "God save the King," and seldom failed to put one variation in the minor key.

In April, 1860, Sir Francis Madden sent a letter to Mr. Chappell, from which I extract the following:—

The MS. formerly belonging to Mr. Richard Clark, and which you have mentioned at some length in your work, has been offered to me for purchase. I have looked at it again carefully, and am of opinion (as I formerly was) that the lower part of p. 98 is in a much later hand than the rest of the volume, and also that the pretended reference to p. 98 on another page is a recent addition to the original flourish.

Sir Francis Madden here speaks of a "pretended reference to p. 98 on another page." It is just possible

* This ought to have been "folio," not "page," 98.

this may have been added when the programme of Bull's music for performance before the King of Hanover was in preparation.

The sixth number in that programme consisted of (1) the Prelude, or Introduction to the National Anthem for the organ, with an obbligato trumpet accompaniment; and (2) the National Anthem in its original form, &c. The former, I imagine, was the "God save the King" on folio 56 of the MS. volume, and the latter was, of course, the "Ayre" on folio 98. I have previously remarked that several pieces of varying character were written between the folios 56 and 98; by again referring to the index (page 196) it will be seen that they were five in number, sacred and secular; therefore in order to justify the union of "God save the King" to the "Ayre" it would be necessary to insert some direction in the MS.

It will be interesting here to present a complete copy of the programme so often referred to:—

By command of

HIS MAJESTY THE KING OF HANOVER,
At Christ Church, Newgate Street,

August 3, 1843.

Selections from the
ORGAN AND VOCAL MUSIC

Composed by

DR. JOHN BULL,

Professor of Music in Gresham College, Organist of the Chapels Royal in the reign of Queen Elizabeth, and Organist and Chamber Musician to his Majesty King James the First.

Born 1603. Died 1622.*

No. I. Vorspiele, or Prelude in Four Parts, composed by Dr. Bull, on the Lutheran Choral Hymn, "Vater unser im Himmelreich." The Melody is placed in the Tenor or Third Part, and is performed by the Obligato Pedal. It is composed in the Doric Key of the Ancient Church Tones. The MSS. in the possession of Mr. Richard Clark.

No. II. The same Choral—taken from the original Choral Book of Dr. Martin Luther, 1540; and harmonised in Four Parts, by John Sebastian Bach, 1750.

No. III. Four Movements, selected from the original MSS. of Dr. Bull, in the possession of Mr. Richard Clark, of Her Majesty's Chapels Royal, and of St. Paul's and Westminster Abbey; and in the original Virginal Book of Queen Elizabeth in the Fitzwilliam Museum, Cambridge.

1. Ayre in the Key C; in $\frac{2}{4}$ time.
2. Air varied in C; in Common time.
3. Ayre in C; in $\frac{2}{4}$ time.
4. Andante in F; in Common time.

No. IV. Prayer for the King, from the original MSS. of Dr. Bull, on a Gregorian Melody, with Obligato Organ Accompaniment. "O Lord Almighty God, whose righteousness is like the strong mountains, and Thy judgments like the great deep: after the multitude of Thy mercies save the King who puts his trust in Thee, and evermore mightily defend him for Jesus Christ His sake; to whom with Thee and the Holy Ghost be all honour and glory. Amen."

No. V. Prelude and Ayre in G Major, composed by Dr. Bull, from the Virginal Book in the Fitzwilliam Museum, Cambridge.

No. VI. The original Music of the National Anthem, "God save the King," composed and performed by Dr. Bull on the occasion of His Majesty King James's visit to Merchant Taylor's Hall, 1607, in commemoration of his escape from the Powder Plot.

1. The Prelude, or Introduction to the National Anthem for the Organ, with an Obligato Trumpet Accompaniment.

2. The National Anthem in its original form, note for note, from the MSS. in the possession of Mr. Richard Clark.

The Vocal Music will be sung by Miss Rainforth; Masters Stevens and Sullivan; Messrs. Young, Bayley, Howe, Lockey, Bradbury, Allen, and R. Clark.

Organ—Dr. Gauntlett.

[Manning & Mason, Printers, Ivy Lane.]

(To be continued.)

MUSIC IN CONNECTION WITH DANCING.

By CHARLES K. SALAMAN.

(Continued from page 201.)

In preceding numbers this subject has been treated, as far as practicable, chronologically from the most remote period to our own time. In this and a succeeding paper it is proposed to take a rapid survey of music and the dance in various parts of the world. National dances and national dance music will neces-

sarily be brought under notice, as well as popular customs and festivals which are intimately connected with them. National character, in the formation of which climate is held to be a chief agent, is supposed to be represented in them. This is very perceptible when we contemplate man in his savage condition. "Music, poetry, and dancing," observes a learned writer of the last century, "make up the ruling pastimes, adorn the feasts, compose the religion, fix the manners, strengthen the policy, and even form the future paradise of savage man. . . . By these attractive and powerful arts they celebrate their public solemnities, by these they lament their public and private calamities, the death of friends, or the loss of warriors. By these united, they express their joy in their marriages, harvests, hunting, victories; praise the great actions of their gods and heroes, excite each other to war and brave exploits, or to suffer death and torments with unshaken fortitude." It is a noteworthy fact that nations in their savage state never improve upon the practices of their ancestors. As dancing and music are practised by them in our day, so they were exercised by them ages ago, and, unless cultivation should supersede uncivilisation, so they will be exercised in the future. While love is the ruling passion which inspires the music and dance of civilised communities, war and hunting and their concomitant incidents furnish savage races with subjects for the use of the same arts. In his "Mœurs de Sauvages," Lafitau, a Jesuit missionary, who died in 1740, gives an account of the festivals and solemn ceremonies of many tribes of North American Indians, among whom are specially mentioned the "Iroquois and Hurons."

He describes their song-feasts in combination with their dance-feasts. Every occurrence is commemorated by public dancing and singing, accompanied by rhythmic music performed upon pulsatile instruments. During the performance of a song-dance, called the *Athanrout*, the Chiefs of the tribe rise with dignity from their seats, and mark its time by movements of their heads, knees, and shoulders. Every Indian has an independent performance of his own, which, without studying the convenience or humour of his neighbours, he repeats as often as it pleases him. Wild shouts of approbation greet those who offer to dance, and they are accompanied by the measured beat of a drum with remarkable precision, the whole assembly moving fantastically with corresponding gesticulations of the head and body. Now and then a horrid shout breaks the monotony of the entertainment. These wild Indians have so accurate a sense of musical measure that they seldom or never err in its application. Young and vigorous Indians dance and jump actively. In their songs they improvise praise to their gods and heroes, as well as to individuals present, and they never omit to praise themselves, an amiable weakness not always confined to uncivilised tribes. A *troupe* of Wild American Indians was brought to this country for exhibition a few years ago by Catlin. I witnessed their performances, which comprised war and hunting dances and songs, and many of their native customs. Their attitudes and wild gestures, with uplifted war hatchets, while dancing in single file before the spectators in the manner of their marching to war, were very striking and curious. Their musical accompaniment was the measured beat of a drum. Every dance was said to be suggestive of some political event, national pastime, or warlike pursuit. They attract buffaloes by the performance of a dance called the "Buffalo's dance." They celebrate the accumulation of snow, which is favourable for hunting, by a "Snow-shoe dance." This is accompanied by a hymn to the Great

* An error. Dr. Bull died in 1628, as has been previously stated.

Spirit. Catlin gives an account of a grand festival commemorated by five or six thousand Chocktaws.

A writer of the last century mentions the dances of the Mexicans as being characterised by energy and wildness. They consisted of leaping, jumping, and fantastic gestures. Their music was tuneless and noisy, performed on rudely made pipes and drums. More recently Mexico has adopted many of the common dances of Spain, and, with them, their music. In 1848, Ruxton, in his Mexican travels, tells us that he arrived at a *Meson*, or public-house, frequented by *Arrieros*, or muleteers, while a *Baile*, or dance, was going on. It was to celebrate the safe arrival of an *Atago* from Durango. The entertainment was held *al fresco*, the *Meson* being too limited in size to accommodate the numerous spectators. Three guitarists and a tambourine-player were seated under the *portales*, or doorway. The women wore no stockings, but they displayed pretty feet and ankles, of which they are vain, in tightly fitting shoes, and their entire dresses were very picturesque. The dances bore some resemblance to the *Fandango* and *Arabe* of Spain, but they were less elegant, while the pantomimic action was more energetic. Different trades and professions are represented in their dances. There were *El Zapatero*, the shoemaker, *El Sastroncito*, the little tailor, and *El Espadero*, the swordsman. The guitar-players were at the same time very active, both in playing and singing songs descriptive of the dances.

Garciloso de la Vega, the Peruvian historian, descended from the ancient Incas of Peru, tells us that the ancient Peruvians had numerous dramatic and mimetic representations, of which music and dancing were prominent features, besides innumerable songs. The manner of dancing in Peru, during the last century, was peculiar. The arms of the dancers hung down, or were wrapped in a kind of mantle, so that the inflections of the body and the activity of the feet were alone visible. A national dance called *Zapatas*, "Shoes," was then very popular. The dancers struck alternately with their heels and toes as they traversed the ground. We see here the origin of the modern "Breakdown" as revived by the Americans. Paul Marcoy's "Travels in South America" furnish some interesting data in respect to modern dancing and music in Peru and in other countries through which he passed from the Pacific to the Atlantic Ocean. At Conibo the women perform a death-song and dance around the corpse, called *Chiriqui*, to the following strain, which is repeated *ad libitum*:-



It is sung slowly from the depths of their throats, from which hard guttural sounds ascend as from a cavern. The dancers are clad in very primitive fashion, with their arms bent, and their hands brought up to the level of their shoulders, having the palms turned to the ground. When the mourners are tired from their circular movements, and hoarse from singing, they are permitted to take a brief repose and a cup of wine. In the Conibo language this strange dance is called *Ransai*. The corpse is buried where the dance-song has been executed. At Sarayacu, Peru, M. Marcoy witnessed dances connected with some religious observances at Christmas-tide. The church *Atrium*, or Courtyard, was decorated with garlands of flowers, green palms, and flags; a table was laid, and a repast was served to the wearied traveller, the monks, and the chief Father. They were waited upon by the Christmas-Queen and her attendants.

Six male *Bayadères* danced during the banquet, blowing cow's horns. Then songs and dances succeeded each other rapidly. The *féte* of the "Immaculate Conception" was celebrated by a procession round the church, the dancers gamboling and frisking before the image of the Virgin, the Patroness of Sarayaca, as the Cuzco dancers do on the Easter Monday *féte* before the figure of Christ. The *Serenade* and the homage on New Year's Eve presented some strange features. A crowd of converts entered the refectory of the convent with torches, and executed a kind of *Pyrrhic* dance. After the *Ballet*, men, women, and children kissed the Father's hands and fell on their knees before him. On the afternoon of New Year's Day the men danced with one another in the native style of Ucayali, while the women, excited by drink, left their homes and danced in groups *Farandoles* of their own invention. Other peculiar dances of Peru limited space prevents me from dwelling upon, and I can only name the *Bayente*, or devil's jig, a dance very strange and characteristic. The uncivilised races of South America unite with their passion for singing and dancing a taste for flowers and perfumes.

The *Corroboree* of the Australian aborigines is described by Charles Reade. It commences with a war-song sung by a chief, the burden of which is that "he slew his enemy and he fell." This frequently repeated song is each time differently accentuated. Then the tune, without any words, is used to accompany the dance. Two figures, ghastly with white paint, bound forwards out of the gloom into a lurid light, like "Jacks-in-boxes." Their dancing was not ungraceful. They were followed at intervals by other dancers painted differently. They advanced singly, and thus the number of dancers was continuously increasing. The singers became more energetic; the musicians drummed faster and louder by well-arranged gradations; their motions rose in intensity until they all warmed into the *Corroboree* jump; legs striding wide apart, heads turned over one shoulder, eyes glaring with fiendish light, in one direction; both arms raised and grasping *waddies* and *boomerangs*, till at length they worked themselves up to such a state of fierce buck-like leaps that for every beat of music there was a jump. Now they were four abreast, and as the front line jumped to the right, each keeping his distance to a hair, the second line jumped to the left. These motions were admirably executed. When the spectators were wrought up to as fierce a state of excitement as the performers, the dance suddenly ceased.

More than a century ago a religious sect, entitled "The Christians of St. Thomas," was discovered by certain missionaries dwelling on the coast of Malabar in a manner extremely primitive and simple. La Croze relates that among their customs derived from Pagan ancestors, music, poetry, and dancing were conspicuous. Their dance was preceded by religious ceremonies: they made the sign of the cross, chanted the Lord's Prayer, and chanted hymns to their patron saint, "Thomas." About the same period the author of "Les lettres édifiantes" visited the coast of Coromandel and witnessed a domestic entertainment in which he discovered "considerable art, propriety in the dances, and a kind of music, harmonious, yet wild and irregular."

La Danza de Cuba, styled generally *Habaneras*, the music of which, in $\frac{2}{4}$ measure, is very graceful, is popular not only in the "Pearl of the Antilles," but in many parts of South America. The bass movement of the *Habanera* is always the same, whether for instrumental or vocal music. The accompaniment consists of a long and a short note, followed by two long notes in duple measure. The melody occa-

sionally appearing in triplets against the bass imparts to it a peculiar grace and expressive *abandon*, requiring for its local sentiment a *tempo rubato*—a musical term now well understood. Walter Goodman, in his interesting volume, "The Pearl of the Antilles; or, An Artist in Cuba," gives a graphic description of the famous *Danza Criolla* as danced by the upper classes of Cuba, and of the popular dances as performed by the native negroes. He says: "The step of *La Danza* is distantly related to a slow walse, but, being accompanied by certain graceful movements of the limbs, vulgarly termed in Creole vernacular *La Sopimpa*, the excitement is far greater than it is with the fastest *trois temps* on record. . . . The pleasure of the dance is greatly enhanced by the quality of the music, which is more or less inspiring according to the air selected. Among the best Cuban dances are *La Cocuyé*, *La Chupadera*, *La Calabazon*, *La Sopimpa*, *La Mulata*, *La Politta Americana*, *El Merenquito*, *Los Lunarcitos*, *Al Mediodia*, and *à las Bellas Cubanas*. The Clarinet takes the lead in the band of black musicians, and the *Guíro* and tambours serve to mark the peculiar chopping compass which is the leading feature of the Creole Dance." The *Guíro* is a musical instrument rudely formed from a dry calabash. It is "notched in such a manner that a hollow grating sound is produced by scraping the rough surface with a fragment of bone."

With the music of *La Danza Criolla* is sometimes joined doggerel verses improvised for the occasion, containing some local humour conveyed in corrupt Spanish, of which the following lines, connected with *La Chupadera*, may be received as a specimen:—

Ay! si lo sé, que yo estoy diciendo,
Que la chupadera á real está vendiéndose,
Cuando chapamos, cuando llueve, todo mojamos, &c.

These are nonsense-lines, "which," says the author, "emphatically affirm that at a certain period of the (Carnival) day one may get comfortably tipsy for the small sum of fivepence; and they further demonstrate how rain and rum can alike moisten the human body." Touching the music of the *Habaneras*, the author of "The Pearl of the Antilles" says: "The productions of such foreigners as have been inspired to compose pieces founded on Cuban music are also included in Don Laureano's repertory. Ravina's far-famed *Habaneras*, Gottschalk's *Ojos Criollos*, and Salaman's *Spanish Caprice* are favourites with a Cuban audience. But like all Cuban and Spanish music, they require to be played with a certain local sentiment, and it is for this reason that the most accomplished European performers often fail to satisfy the Cuban (musical) appetite."

The negroes of the neighbouring island, Jamaica, avail themselves of every occasion to dance and sing. They invent tunes to which they connect words without sense or meaning. They sing extempore songs in which are introduced the most trifling events of the day, and any occurrence which may have taken hold of their fancy. Their national dance called *Shay-shay* resembles, in some respects, the dances of India and Egypt, the dancers moving their feet less than the upper part of their body. The negroes also have vigorous dances during which they exhibit commendable agility. Their specially national tunes are respectively designated, "Jackass with him long tail," and "Kalembi," otherwise "Monkey, monkey, play the fiddle."

We will now pay a brief visit to the interior of Africa.

In all the parts of that vast continent which have been explored by Europeans it would seem that, however savage the tribes, music, poetry, and dancing are among their chief pleasures. They lighten their

labours by extempore songs and dances. The love of Africans for the latter exercise is carried to an almost incredible passion. Mungo Park relates an anecdote of some negroes who implored on their knees an European to cease from playing dance tunes on the violin. They urged the impossibility of their desisting from dancing so long as the fiddle continued to sound, and that, unless he should have mercy upon them and end his performance, they must inevitably dance themselves to death. While dancing they advance and retreat, they jump and stamp, bow their heads to the ground as they pass each other, and place themselves in the most ridiculous postures. The native marriage ceremony is accompanied by dances and songs. In the Mandingo country there is a matrimonial usage called "Mumbo Jumbo," for punishing disobedient wives. The ceremony commences as usual with songs and dances which last until midnight, when the chastisement is inflicted. Wrestling matches are always succeeded by dancing. The performers are provided with bells attached to their arms and legs. The dance is accompanied by rhythmic music performed on the native drum. This instrument serves also as a kind of speech for imitating certain Mandingo phrases; for instance, when the wrestling is about to begin the drummer strikes his drum three times. This is understood to mean *Ali-ba-see*, Sit you down! "upon which," says Mungo Park, "the spectators at once seat themselves. The drummer again strikes *Am-uta*, *Am-uta*, Take hold! take hold!"

From the difference in their modes of life and pursuits, and from other circumstances, there is considerable variety in the respective characters of the two great classes into which the people of Arabia are divided, viz., those who lead a roving pastoral life in the desert, called the *Bedouins*, and those who reside in cities, as do the Arabs of Egypt. Surrounded as the roving Arabs have always been by scenes of grandeur and sublimity; dwelling as they have ever dwelt amid the awful silence of the desert, their minds have become impressed with fanciful and vivid images, and they have thus acquired a love of poetry and music, and of her sister Muse, dancing. When Europe was yet steeped in superstition and ignorance, Arabia had her poets, musicians, and dancers. As early as the eighth century, the celebrated Caliph of Bagdad, Haroun al Raschid, or Aaron the Just, who was himself skilled in poetry and music, was a liberal patron of those arts. The Caliph Vathek, a thousand years ago, was no less proficient. Schools of music were established at Cordova and at Bagdad, and they produced many highly distinguished musicians: Isaac Almouseli is ranked by the Orientals among the most skilful. Al Farabi has been styled the Arabian Orpheus. His accomplishments were multifarious. He is said to have composed a piece of music divided into three movements; the first of which threw the Sultan of Aleppo, Saifadowlah, into a fit of laughter, the second melted him to tears, and the third lulled him, as well as the performers, to sleep. Dancing was the favourite accomplishment of the Spanish Arabs, and to them Europe is indebted for some of the most famous dances and dance measures in music, to which allusion has been made in former numbers. "The Arabian, like the Indian women," says Calmet, "have little golden bells fastened round their necks and elbows, to the sound of which they dance." There is a song-dance, common all over the desert, called *Messamer*. Youths and maidens join in the Chorus and accompany the song with clapping of hands and various motions of the body, after the manner of the ancients. It is a kind of *Serenade* of a lover to his mistress. Arabian lovers have sometimes rather a strange, and, I am inclined to think, not a courteous

mode of expressing their passion in their love-songs. Take the following as an example:—

Oh Ghalia! If my father were a jackass,
I would sell him to purchase thee!

The Egyptian Arabs have their singing men and women, and their men and women dancers. Their female singers are called *Awalim*, or *Almèhs*. Their women dancers bear the name of *Ghawazee*. *Allateeyeh* is the designation for a musician of the male sex, and *Khuwals* for men dancers. Many travellers in Egypt have fallen into the error of confounding the *Almèhs* with the *Ghawazee*. The latter are a distinct class from the former, and indeed belong to a separate tribe. The singing girls sometimes combine dancing with their singing, and, in like manner, the dancing girls include singing in their dances. The musical instruments used to accompany the dancing are the *Rebab*, the *Kemengheh*, both stringed instruments, the brass castanets, the *Darabooka* drum, the *Tar*, a kind of timbrel, and a wind instrument called the *Nay*. All these instruments may be seen in the musical instrument department of the South Kensington Museum.

The following picturesque account of the Dance of an *Almèh* in Egypt, by Paul Lenoir ("The Fayoum, or Artists in Egypt"), will be welcome in this place. "Hasné, the dancer," says our author, "made her *entrée* in a most impetuous fashion, draped in a long blue robe spangled with gold, and caught up at the girdle by fringes of embroidered silk—a dress which added strangely to her wild aspect. . . . The orchestra was composed of three instruments, as singular in their way as the dance which they were about to accompany, viz., the *Darabooka*, the *Kemengheh*, and the *Zoumara*, a shepherd's double pipe. At the first beat of the *Darabooka* Hasné bounded into the centre of the tent. . . . Slow and cadenced in her motions at first, the dancer hardly moved from the spot to which her feet seemed to be fastened; then, the rhythm of the music quickening a little, minute hurried steps seconded the indescribable inflections of her whole body; and, as the musicians played more and more quickly, the gestures, the contortions, the least movements of the arms and the head of the dancer became more feverish and wild. When she reached the paroxysm of this rhythmical epileptic fit, she sank down, and, huddled together on her knees, threw herself into wondrously passionate and picturesque attitudes. There certainly was infinite grace in the way in which she seemed to yield and abandon herself to these nervous convulsions. She combined the suppleness of the serpent with the elegance of the gazelle."

In her delightful work, "The Inner Life of Syria," Mrs. Burton gives a description of Arab dancing as practised in Syria at the present time. She does not appear to have greatly admired the singing nor the music of Syria, which is always composed in the ancient minor scale, with the intervals of the 6th and 7th minor. But of the *pas seul* of a Syrian dancing girl she says: "One thing which perhaps you will not understand is that her dancing means something, whereas ours is only intended for exercise, or to give people a chance of talking. She has told you by pantomime whole histories—of how she was at home with her mother, and how she went to market and to the bazaar; how she did the washing and cooking; how her father (*the Shakh*) wanted her to marry, and how she didn't want to marry, for that Ali was fighting far away in the desert. She wonders if he thinks of her, and she looks at the moon, and knows he can see it too, and asks when he will come back. Now the music and the steps change. He is coming back, and they are

dressing her to be his bride; she is walking in the bridal procession, veiling her face for shame." This is the poetry of the Terpsichorean art. Aided by the pathetic, albeit monotonous, character of Arabian music, of which specimens may be found in Lane's "Modern Egypt," and in "Le Désert" of Félicien David, simply harmonised in conformity with the Oriental style of its melody, pantomimic dancing, as pictured by Mrs. Burton, is susceptible of the most intense expression, and capable of affording to a spectator of imagination considerable delight. Dancing has been defined "poetry in action." With an Eastern background, and an appropriate musical accompaniment, this definition should be at once intelligible. Unhappily reality in art often falls far short of the fascination with which the imagination invests it. Maurice, in his "Indian Antiquities," says: "The women of the Idol, or dancing girls of the Pagoda, have little golden bells fastened to their feet, the soft harmonious tinkling of which vibrates in unison with the exquisite melody of their voices." This, perhaps too highly coloured picture of Oriental dancing, is commemorative of some richly descriptive lines in Thomas Moore's "Light of the Harem":—

Here the music of prayer from a minaret swells,
Here the Magian his arm full of perfume is swinging,
And here at the altar a zone of sweet bells
Round the waist of some fair Indian dancer is ringing.

The most important festival celebrated by the Hindus is called the *Nautch*. While the festival lasts every kind of business is suspended. The *Bayadères* or *Nautch* girls perform their dances before a statue of the ten-armed goddess, Durga, which is worshipped and jealously watched by the Brahmin priests. The *Bayadères*, or professional dancing and singing girls of India, like most of the inhabitants of tropical climates, excel in what has aptly been termed "the eloquence of the body." They dance less with their feet than with their hips and hands, and their dances, accompanied by the monotonous sounds of a *Tom-tom*, are senseless and tedious. The girls, in long ample costumes, are decorated with expensive jewellery in bracelets and anklets, and, according to European notions of female beauty, are generally ugly and coarse in feature, although finely formed.

A modern witness of the native customs of India thus describes a grand *Nautch* exhibition: "The *Bayadères* crouching down near the musicians, awaiting the signal for the dance to commence, formed a striking group. The dancers rose up, and unfolding their scarfs and shaking their skirts they caused the bells to vibrate which were fastened round their ankles in the form of bracelets and served to mark the time. After a preliminary chorus, accompanied by violins and *tom-toms*, they formed in a semi-circle, and one of them advanced close to us. With rounded arms, and her veil floating, she turned herself slowly round with a gentle quivering of the body, so as to make her bells resound. The music, soft and languishing, seemed to lull her senses, and with eyes half closed she seemed to be clasping in her embrace some invisible being. All played their parts thus in succession: one feigning herself a serpent-charmer or a lute-player, another, ardent and impassioned, bounding and whirling round with rapidity, while another, adorned with an elegant cap embroidered with pearls, addressed us with strange gestures and followed the music with a coquettish movement of the body. They concluded their performances with an animated round dance, accompanied by songs and clapping of hands." The *Nautch* dance appears to have no attractions for an European after the novelty of a first performance. Deficient in variety of movement and grace, it is found to be wearisome. We unwisely make our own performances the standard

by which we judge those of other countries. The interest in witnessing the customs and art-performances of distant continents should be derived from their entire unlikeness to those with which we are familiar, however extravagant and strange they may be. The native music of India consists of short melodies, never exceeding sixteen bars in length, without modulation, and unharmonised. There is noticeable monotony in the music, but often much pathetic expression. A few Hindū and Bengalee tunes have become familiar to Anglo-Indians; but the most pleasing tunes are not so generally known. With judicious harmony in character with them, there are many Indian airs which might be rendered attractive to Europeans. Sir Thomas Elyot in his "Governor" (sixteenth century), says: "In India, where the people honour the sun, they assemble together, and when the sun first appeareth, joining in a dance they salute him, supposing that forasmuch as he moveth without sensible noise it pleaseth him best to be likewise saluted, that is to say with a pleasant motion and silence." These observations cannot be supposed to apply to the Hindū or Mahometan natives of India. The old English knight's reference to the Worship of the Sun would seem to point to the customs of the Parsees of Bombay.

The Siamese claim three national dances, the *Cone*, the *Lacone*, and the *Raban*. The first represents a combat, the dancers being armed and hideously masked. A stringed instrument of the viol family is its ordinary accompaniment. The performers both dance and sing alternately and simultaneously *ad libitum*. The burdens of their songs are the chief events of Siamese history. The *Raban* is a stately dance approaching in manner to a march, and has a vocal accompaniment. The singing is alternately guttural and nasal, and the "music" is without harmony and tedious. Monsieur Goguet ("Extraits des Histoires Chinoises") tells us that the Twentieth King of the Ninth Period improved the dance and music of China, and that dancing was held in such high esteem that there was an old-established axiom that the reign of a king could be judged of by the dances then in use. This idea may have had a fabulous origin, but the actual condition of music and dancing was held to represent Chinese public opinion. Neither in China nor in India do the respectable native classes dance. They are amazed at the folly of Europeans giving themselves the trouble to dance when they can pay professional dancers to relieve them from such unnecessary fatigue! The Chinese admire pantomimic representation, in which dancing and music play an important part. The "Sun and Moon" is a famous *spectacle*, and "The Meeting of the Spring" a celebrated public festival. Specimens of Chinese music may be seen in Dr. Crotch's "Specimens" of music of all nations and periods. Weber has used for the subject of his *Turandot* Overture a genuine Chinese tune. During the Great Exhibition of 1851 in Hyde Park a Chinese collection of native art and manufacture was exhibited in its vicinity. There was a daily musical performance of native Chinese music by Chinese singers and instrumentalists. I heard one "Chinese concert," and had no desire to listen to a second.

(To be continued.)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

BY JOSEPH BENNETT.

No. IV.—BEETHOVEN (continued).

LAST month we traced the course of Beethoven's health-trouble, as far as it appears in the letters,

through the first stage of his career. We had ample evidence of the mental agony it caused; of the morbidity which it engendered in his sensitive temperament, and of his almost passionate desire that the result of a physical disability should not be mistaken for an act of will. Now let us go once more over the same period of time and follow the progress of the money-trouble which, in grim reality or in the master's fancy, dogged his steps through life. Here, also, matter will be presented which throws a strong light upon the development of Beethoven's character.

It is significant that the first letter in Beethoven's own hand is an apology to Dr. Schade of Augsburg for not returning a small sum borrowed. The reader will have in mind that when the young musician was returning from Vienna to Bonn, in consequence of his mother's illness, he found himself at Augsburg without sufficient funds. Dr. Schade came to his help in this emergency with three gold carolins, and some time after—how long does not appear—Beethoven was moved to explain why they were not returned. "I can easily imagine," he writes, "what you must think of me, and I cannot deny that you have too good grounds for an unfavourable opinion. I shall not, however, attempt to justify myself until I have explained to you the reason why my apologies should be accepted." After relating the circumstances of his mother's death, to which attention has already been drawn, he goes on: "Imagine yourself in my place, and then I shall hope to receive your forgiveness for my long silence. You showed extreme kindness and friendship by lending me three carolins in Augsburg, but I must entreat your indulgence for a time. My journey cost me a great deal, and I have not the smallest hope of earning anything here. Fate is not propitious to me in Bonn. Pardon my intruding on you so long with my affairs, but all that I have said was necessary for my justification. I do entreat you not to deprive me of your valuable friendship; nothing do I wish so much as in any degree to become worthy of your regard." A very proper letter, this, for any young man in such circumstances to write; and especially interesting as giving the earliest proof of Beethoven's almost morbid desire to stand well with friends and neighbours—a desire that found agonised expression in the famous "testament" addressed to his brothers. At what time the master settled his little money transaction with Dr. Schade it is impossible to say from the evidence before us, inasmuch as no further reference to it appears. But we may take for granted that not long after Beethoven returned to Vienna and began, as we shall presently see, to turn his talents into gold, the three so-useful carolins found their way back to the good doctor's pocket, accompanied by the blessing that always rewards him who helps a brother in distress. Curiously enough, the second letter, like the first, has to do with money, though the circumstances attending it are very different. Beethoven's father died in December, 1792, closing a shabby and unprofitable life—unprofitable save that it gave the world the father's son—in poverty and such disgrace as attends a man who flings away his chances in the battle for existence. The elder Beethoven, who, as everybody knows, was Court tenor to the Elector of Cologne, had been pensioned some years before his death, but, on account of improvident habits, 100 R. thalers were ordered to be deducted annually from the amount bestowed and entrusted to young Ludwig for the maintenance of the other boys. This deduction the graceless Court tenor had grace enough to feel acutely, significant as it was of the low condition to which he had fallen. How he acted in the premises had better be told in Beethoven's own words, addressed to

the Elector after the father's death: "It was my intention to present this decree (ordering the deduction) to your Highness's treasurer, but my father earnestly implored me to desist from doing so, that he might not be thus publicly proclaimed incapable of himself supporting his family, adding that he would engage to pay me the twenty-five R. T. quarterly, which he punctually did. After his death, however, in December last, wishing to reap the benefit of your Highness's gracious boon by presenting the decree, I was startled to find that my father had destroyed it." One feels a measure of compassion for the poor, wrecked creature who saw in the Electoral decree an official record of his incapacity and a mark of subordination to his own son. He could hardly live in the house with it. There must have seized upon him, one would think, a growing desire to tear it in pieces, to stamp upon it, to burn it, or to do something or other to annihilate such a symbol of degradation. So the poor tenor got at the paper surreptitiously and made away with it; taking care to pay regularly the amount agreed upon, so that the document might never be required in order to be put in force. But the destruction of the decree brought some little trouble upon Ludwig after his father's death. Without it he could not obtain his stipulated share from the Electoral treasury, and hence the memorial already quoted, in which we further read: "I, therefore, with all dutiful respect, entreat your Highness to renew this decree, and to order the paymaster of your Highness's treasury to grant me the last quarter of this benevolent addition to my salary, due the beginning of February." It is satisfactory to know that the Elector complied with his organist's request, and issued a decree on May 3 by which Beethoven was entitled to draw the twenty-five thalers due to him from the final instalment of the then extinct pension.

The scene now shifts to Vienna, and the time is advanced to June, 1800, when the master was thirty years old. At this period Beethoven was prospering even in his own estimation, and he never pretended to optimist views on the matter. Read, for example, the subjoined portion of a letter addressed to Herr Wegeler of Bonn: "You desire to know something of my position; well, it is by no means bad. However incredible it may appear, I must tell you that Lichnowsky has been, and still is, my warmest friend (slight differences occurred occasionally between us, and yet they only served to strengthen our friendship). He settled on me last year the sum of 600 florins (£60), for which I am to draw on him till I can procure some suitable situation. My compositions are very profitable, and I may really say that I have almost more commissions than it is possible for me to execute. I can have six or seven publishers or more for every piece if I choose: they no longer bargain with me—I demand, and they pay—so you see this is a very good thing. For instance, I have a friend in distress, and my purse does not admit of my assisting him at once, but I have only to sit down and write, and in a short time he is relieved. I am also become more economical than formerly." It is curious to find Beethoven writing in such a strain, but just then, for some reason or other, he looked upon his worldly prospects with a sanguine eye. Referring in the same letter to the possibility of again visiting Rhineland he says: "When this may be I cannot yet tell, but at all events I may say that you shall not see me again till I have become not only eminent as an artist, but better and more perfect as a man; and if the condition of our fatherland be then more prosperous, my art shall be entirely devoted to the benefit of the poor. Oh, blissful moment! how happy do I esteem myself that I can expedite it and

bring it to pass!" Beethoven, as we shall see, often longed for the time thus anticipated—a time when, relieved of all care as to his own circumstances, he could devote himself solely to art. Looking forward to such a condition it was natural that he should shape his gratitude into some useful form, and hence the reference to the poor. His sincerity in this we cannot doubt. Beethoven was always generous when he had anything to give. Later in the same year (1800) we find a letter to Hoffmeister of Leipsic, which puts the relations between Beethoven and his publishers on a somewhat less agreeable footing. Hoffmeister had applied to the master for the privilege of publishing some of his works, and received an amiable answer, not free, however, from the writer's characteristic bitterness: "If you are as conscientious, my dear brother, as many other publishers, who grind to death us poor composers, you will know pretty well how to derive ample profit when the works appear. . . . In your answer you can yourself fix the prices, and as you are neither an *Italian* nor a *few*, nor am I either, we shall no doubt quickly agree." From this it would seem that the days of "I demand, and they pay" were over; but whether because Beethoven asked too much or the publishers refused to give enough, does not appear. A second letter to Hoffmeister on the same business is specially interesting, since it throws light not only upon Beethoven's impatience of money matters, but also upon his dream of an existence in which no such mundane considerations could trouble him. He writes: "The entire sum for the four works will amount to seventy ducats. I understand no currency but Vienna ducats, so how many dollars in gold they make in your money is no affair of mine, for really I am a very bad man of business and accountant. Now this *troublesome* business is concluded—I call it so, heartily wishing it could be otherwise here below! There ought to be only one grand dépôt of art in the world, to which the artist might repair with his works, and on presenting them receive what he required; but as it now is, one must be half a tradesman besides—and how is this to be endured? Good heavens! I may well call it *troublesome*." A subsequent letter to Hoffmeister contains another outburst of impatience at the enforced connection of this proud artistic nature with the sordid trammels of life—Pegasus harnessed to a dung-cart!—"I would gladly make you a present of all my works if I could do so and still get on in the world, but, remember, most people are provided for and know what they have to live on, while, good heavens! where can an appointment be found at the Imperial Court for such a *parvum talentum cum ego?*" In 1807, the master's earnest desire to obtain a position of competence, not for itself alone, but that he might be free to labour in the interests of art, took the form of a memorial to the directors of the Vienna Court Theatre. Writing in the third person, and referring to the position gained by him in the Imperial city, he said: "Nevertheless he has had difficulties of every kind to contend against and has not hitherto been so fortunate as to acquire a position that would enable him to *live solely for art*, and to develop his talents to a still higher degree of perfection, which ought to be the aim of every artist, thus ensuring future independence instead of mere casual profits." After insisting that his leading idea was not to gain a livelihood so much as to benefit art, and expressing a wish to remain in Vienna, the master suggested that the directors should secure to him "a permanent position more propitious to the future exercise of his talents" by paying a fixed salary of 2,400 florins and allowing a free benefit, in return for which he engaged to compose annually

at least one grand opera, and one operetta or *divertissement*. Beethoven added with something of pathos: "Surely the above conditions cannot be thought exorbitant or unreasonable, when the expenditure of time and energy entailed by the production of an opera is taken into account. . . . It must also be considered how prejudicial the present rate of exchange is to artists here, and likewise the high price of the necessities of life, whilst a residence in foreign countries is open to them." Beethoven pleading thus for £260 a year, and in return for two important works per annum, is a sorry sight, but it is still more pitiful to recall the fact that he pleaded in vain. The purblind princes and counts who directed the Court Theatre would have nothing to say to the bargain, and the lyric drama lost a splendid chance. A year later (November, 1808, or 1808, as the careless master wrote) there are renewed indications that lack of worldly wisdom had perpetuated trouble. Addressing Count von Oppersdorf, to whom is dedicated the Fourth Symphony, Beethoven wrote: "I fear you will look upon me with displeasure when I tell you that necessity compelled me not only to dispose of the Symphony I wrote for you, but to transfer another also to some one else. Be assured, however, that you shall soon receive the one I intend for you." But the clouds were breaking, and the sun seemed on the point of coming out: "I am at this moment staying with Countess Erdödy in the apartments below those of Prince Lichnowsky. . . . My circumstances are improving, without having recourse to the intervention of people who treat their friends insultingly. I have also the offer of being made Capellmeister to the King of Westphalia, and it is possible that I may accept the proposal." The Westphalian offer, even though it came from the brother (Jerome) of his discarded idol, Napoleon, had attractions. Jerome promised him 600 gold ducats for life and 150 for travelling expenses, in return for which the master was required to play occasionally before the king, and to conduct his chamber concerts. Beethoven, however, could not tear himself away from Vienna, if, indeed, he ever seriously contemplated doing so. That he announced his probable acceptance of Jerome's offer we have seen, but this may have arisen from a shrewd notion that the prospect of losing him would stimulate the Viennese nobility to more handsome behaviour. At any rate, a memorial appeared at this time in which Beethoven formulated the terms he was willing to regard as equivalent to a perpetual retaining fee. These conditions were four in number. First, a life salary of 4,000 florins (nominally £400), with freedom to devote himself exclusively to the production of great works. Second, the privilege of travel, "for in this way alone can he make himself known and acquire some fortune." Third, the title of Imperial Capellmeister, any salary attached to the office to be taken in lieu of an equal portion of the guaranteed income. Fourth, an annual benefit concert on Palm Sunday in the Theater an der Wien. Whether this memorial was ever presented is doubtful. What we know is that Beethoven did not go to Westphalia, but remained at Vienna in such a condition of worldly ease as could be derived from a pension of 4,000 florins, guaranteed by Archduke Rudolph, Prince Kinsky, and Prince Lobkowitz, then reduced in value, by the depreciation of paper money, to about £200. Henceforward the letters contain no reference to money matters, till 1812, when we find Beethoven rich enough to spare forty ducats for a "first-rate repeater," and generous enough to repel with some little warmth an offer of payment for services rendered to charity. Recalling his previously expressed desire to

exercise his art on behalf of the poor, it is interesting to meet with the subjoined passage: "If the wish to benefit the poor were not so evident in your letter, I should have felt not a little offended at your accompanying your request to me by an offer of payment. From my childhood, whenever my art could be serviceable to suffering humanity, I have never allowed any other motive to influence me, and never required anything beyond the heartfelt gratification that it always caused me." Generous ideas like these deserved reward, but instead thereof Beethoven, the very same year, found himself in serious trouble owing to a continued depreciation of the currency in which his salary was paid, and especially to a government measure creating a new species of paper (*Einlösungs-scheine*), making it the only legal tender, and forcibly converting bank-notes into it at one-fifth of their nominal value. This decree would have reduced Beethoven's salary to £80 had not the Archduke first, and afterwards Prince Lobkowitz, agreed to pay their shares—1,500 and 700 florins respectively—in paper money of the new issue. An almost savage letter to Zmeskall expresses the master's feelings at this juncture: "I am offered a certificate that the archduke is to pay in *Einlösungs-scheine*, but I think this unnecessary, more especially as the people about Court, in spite of all their apparent friendship for me, declare that my demands are not just!!! Oh, heaven! aid me in enduring this! I am no Hercules, to help Atlas in carrying the world, or to strive to do so in his place. . . . My endurance of these shameful attacks cannot endure much longer; persecuted art will everywhere find an asylum. Dædalus, though imprisoned in a labyrinth, found wings to carry him aloft. Oh! I too shall find wings!" But Beethoven did not fly away. As we have seen, Lobkowitz agreed to continue his share of the salary at its full value, following the example set by the Archduke; and the master lost no time in begging Prince Kinsky, the third contributor, to do the same as regarded his proportion—1,800 florins. The Prince at once consented, remarking to Beethoven, who saw him at Prague, that he entirely admitted the propriety of the demand, and considered it quite reasonable. Furthermore, he paid sixty ducats (600 florins currency) on account, and promised an order on his treasurer to remit the salary in the new paper money. But Kinsky, though a just man, seems to have been dilatory. The order was delayed, and eventually its issue was made impossible, the Prince being killed by a fall from his horse in November, 1812. Under these untoward circumstances Beethoven addressed a memorial to the widowed Princess, setting forth the facts of the case, and concluding as follows: "My title to the liquidation of my claim is proved by the testimony of the Herren von Varnhagen and Oliva, to whom his highness spoke on the subject, reiterating his consent. I feel convinced that the illustrious heirs and family of the Prince will, in the same spirit of benevolence and generosity, strive to fulfil his intentions. I therefore confidently place in Y. H.'s hands my respectful petition." The Princess, like her deceased husband, saw the force of Beethoven's argument, but could not act in the matter without the sanction of the court which had assumed guardianship of the estate. The composer, however, soon returned to the charge, asking that the arrears of his salary might be paid "without prejudice," as lawyers have it; hoping that if his legal right could not be established the family would carry out the wishes of their late head, and believing that "The same elevated sentiments which prompted you to fulfil the engagement entered into by the late Prince, will also make Y. H. apprehend the absolute

necessity entailed on me by my position again to solicit immediate payment of the arrears of my salary, which are indispensable for my maintenance." Nothing came of this appeal, and only when the Princess had been legally named guardian, did Beethoven once more take the matter up, writing in urgent language: "You can easily understand that, relying on a thing as a certainty, it is painful to be so long deprived of it, especially as I am obliged entirely to support an unfortunate sickly brother and his whole family, which (not computing my wants) has entirely exhausted my resources, having expected to provide for myself by the payment of my salary." The poverty thus referred to only in part arose from the Kinsky affair. Prince Lobkowitz had got into difficulties, and for several years his contribution to Beethoven's salary was not forthcoming. It is to this the master refers when writing to the Archduke Rudolph in July, 1813:—"To me a residence in town during the summer is misery, and when I also remember that I am thus prevented waiting on Y. R. H. it is still more vexatious and annoying. It is in fact the Lobkowitz and Kinsky affairs that keep me here. Instead of pondering over a number of bars I am obliged constantly to reflect on the number of peregrinations I am forced to make." In the summer of 1814 we find the Kinsky business still unsettled. The family refused to pay, and Beethoven, who could be obstinate on occasion, determined to make them do so by a process of law, engaging for that purpose first a Dr. Wolf and next Herr J. Kauka, of Prague. To the last-named gentleman he wrote several letters which have been preserved. In one we read: "Think of me, and do not forget that you represent a disinterested artist in opposition to a niggardly family. Strive, my dear friend, to accelerate the tardy steps of justice. Whenever I feel myself elevated high, and in happy moments revel in my artistic sphere, circumstances drag me down again, and none more than these lawsuits." At another time Beethoven wrote angrily: "Should the affair turn out badly for me by the conduct of the Kinsky family, I will publish it in every newspaper, to their disgrace." The suit dragged on, as suits will in all countries; and later in the year we find Beethoven making a humorous reference to it, as his occasional manner was when addressing the friendly Archduke: "As for Prince Lobkowitz, his *pauses* with me shall still continue, and I fear he will never come in at the right place; and in Prague (good heavens! with regard to Prince Kinsky's affair) they scarcely as yet know what a figured base is, for they sing in slow, long-drawn, choral notes, some of these sustained through sixteen bars. As all these discords seem likely to be very slowly resolved, it is best to bring forward only those which we can ourselves resolve, and to give up the rest to inevitable fate." But Beethoven did not leave the Kinsky discord to fate. He solicited and obtained the intervention of the Archduke on his behalf, and plied Kauka with many letters, asserting over and over again his moral right to the sum demanded, concluding one of them with the pitiful cry, "Do not forget me, tormented creature that I am! Act for me and effect for me all that is possible." At last it became evident even to Beethoven that his case did not rest upon absolute legal proof. Hence his willingness to make a compromise, in order not to lose all, and the urgent manner in which he begged Kauka to secure at least 1,500 florins new currency. "May your friendship," he added, "accelerate the affair! If it ends badly, then I must leave Vienna, because I could not possibly live on my income, for here things have come to such a pass that everything has risen to the highest

price, and that price must be paid." Eventually, in January, 1815, the dispute was settled by an agreement on the one side to give, and on the other to receive, the annual sum of 1,200 florins.

This painful business, wrote Beethoven in his letter of thanks to Kauka, "has cost me many tears and much sorrow." But it cost him nothing of the high character which should belong to a great artist. The master was clearly within his right, especially as Prince Kinsky stood foremost among those who urged him to decline King Jerome's offer. Besides the affair was one upon which Beethoven's means of existence hung, and he had no alternative but to follow it out to the end. None the less, even at this distance of time, does it make painful reading. Could Beethoven return to life it seems that the world would be at his feet; that the rich would compete with each other to give out of their riches, and the poor out of their poverty, all that he could possibly need. Wherefore, looking back upon the sordid cares that harassed him, and upon the struggles for a miserable pittance that distracted his mind, we are lost in wonder. But he who would have had it otherwise is perhaps mistaken, as far as concerns the master's work. Out of the misfortunes rather than the enjoyments of life does genius gather the materials for development; and, when we remember under what conditions masters like Mozart, Schubert, and Beethoven sang their undying songs, it is easy to believe with Shakespeare that—

Sweet are the uses of adversity,
Which, like the toad, ugly and venomous
Wears yet a precious jewel in its head.

(To be continued.)

MUSICAL LECTURES.

BY HENRY C. LUNN.

THE utility of lectures, in a purely educational point of view, has often been questioned; but it appears to us that this question has arisen rather from experience in the abuse than in the use of them. In medical institutions it is understood that the lectures delivered to the pupils form a very important part of the course of study; but then they are always delivered by persons of the ripest experience in the especial subjects upon which they treat, and are only intended for and listened to by students; indeed, we have often heard from those studying for the medical profession that they have learnt more from the practical illustrations at a single lecture than they could acquire by poring over books for months. Yet, although it is comparatively easy to demonstrate anatomical facts, there are other subjects which are extremely difficult to handle in a lecture so that the audience shall acquire any real knowledge; and this has no doubt led to the practice, so common in the present day, of providing an entertainment the several items of which shall be strung together by a running commentary which, for want of a better term, is called a "lecture." Few persons who attend these expect any more than an evening's amusement, and there is of course no valid reason why they should not be thus gratified; but there is an objection to their being called "lectures," not only because the term should be kept exclusively for well-digested discourses conveying instruction on matters connected with art or science, but because the person who styles himself the "lecturer" is put on a level in position with those whose place in public estimation entitles them to be listened to with the deepest interest. All who peruse the advertisements in our newspapers, or read the announcements at the doors of the various literary institutions

or concert-rooms in the metropolis, must have been struck with the manner in which the word "lecture" is constantly used, in order to give a scientific air to a very commonplace attraction; and we have often wondered whether, if discussion on the subject chosen were permitted at the conclusion of the evening, the so-called "lecturer" would be sufficiently "crammed" to avoid displaying his ignorance. A man, for example, believes, rightly or wrongly, that he has a peculiar talent for reading from the works of the celebrated humorous authors and identifying himself with the various characters introduced. Instead of boldly doing this, however, he advertises a "lecture" on the genius of the writers in this branch of literature, offering a few remarks of his own upon their respective styles, which any tolerably educated schoolboy could do as well, and relying exclusively upon the strength of his readings for any real effect he may produce upon his hearers. Another, who has got up a few chemical experiments from popular books, gives a "lecture on chemistry," in which he shows all that he knows and a great deal that he does not know of the science, and receives much applause for exhibiting the effects of chemical combinations which anybody can produce with equal success in his own room. A third, who wishes to display his power of "making-up," as it is termed, in various national costumes and speaking in several languages, gets up a "lecture on the dress, manners, and language of the inhabitants of the four quarters of the globe, with illustrations," in which he delivers conventional truths from our school geographies in order to cement together a heterogeneous mass of materials which appear to defy cohesion by any other process. Of course there can be no reason why any limit should be placed to this species of entertainment: why not, for instance, a "lecture on bootmaking," showing the process of cutting-out and putting together a boot from the first; or an open-air "lecture on pyrotechny," interspersed with discharges of rockets, maroons, and serpents, and the exhibition of various set pieces?

The subject of musical lectures is one which we find exceedingly delicate to handle; for the many excellent professors who deliver their mature thoughts upon the art in this form, not only to students at our academical establishments but to the general public, is gradually increasing. In truth, however, we need scarcely fear that those to whom we are indebted for educational work of this high character can imagine that we wish in the slightest degree to cast a slur upon their labours; indeed it is solely with the desire of still more ennobling their labours, by pointing out the difference between the true and the false lecture, that we offer these remarks. If we were called upon to define the difference between the two, we should say that in the former the illustrations grow from the lecture, and in the second that the lecture grows from the illustrations. We can scarcely imagine that any real good will result to the art from the number of small concerts which, under the name of lectures, are constantly offered to the public; yet, unless some earnest protest is made against such entertainments, there can be little doubt that they will continue to spread; for, as we have already hinted, whilst the concert-giver thus exalts himself into the position of a lecturer, artists, both vocal and instrumental, can be brought forward to aid in the "illustrations" who would most certainly not be considered competent to appear at a so-called concert. It will hardly perhaps be believed how often we have ourselves received applications from strangers saying that they have resolved to give lectures upon music, and requesting us to have the kindness to name the works they should consult to qualify them

for the task. No doubt many of these persons are perfectly sincere in their endeavour to extract from the best musical books a reliable record of facts and opinions upon the art which may serve as a peg upon which to hang the illustrations; but what respect can be entertained for one who first selects a subject to lecture upon, and then begins to inquire for a list of the authors who can supply the requisite information for the purpose?

We have very great faith in lectures, provided their true intent is thoroughly carried out. There can be no possible reason why they should be what is usually termed "dry," but the aim should be to instruct rather than to amuse. In our musical institutions much good may be effected by courses of lectures delivered by the ablest professors upon every branch of the art; and even in schools we are convinced that a higher tone of thought might be fostered were music to be habitually spoken of in lectures as something more than a mere accomplishment. The elevating influence of the art as a portion of general education should be constantly enforced; the various schools of music should be dwelt upon and illustrated; and if during the lessons reference were occasionally made to subjects which had been explained in these periodical addresses to the pupils, a spirit of emulation would be awakened which could not fail to lead to the most gratifying results.

DR. EBEN TOURJEE's "grand musical and educational excursion to Europe, including Northern Ireland, Scotland, France, Belgium, the Rhine district, Northern Prussia, Switzerland, and a visit to the Paris Exhibition," will leave New York on June 29, and return, "weather permitting," in sixty days. Hard work, even for the speediest of Yankee scampers through classic lands; and even if the excursionists did no more than make post-haste and look about moderately as they ran, they would be pretty well "used up" on reaching the place whence they set out. But Dr. Eben Tourjée is a remarkable man, and those who accept his offer at the price of 400 dollars must be remarkable also. For he proposes to take with him a staff of "professors," whose business will be to lecture the excursionists from an educational point of view. Music, of course, stands well to the fore in the proposed "course;" and concerts are to be given on board the specially engaged steamer *Devonia*, the excursionists having a right of free admission. We are sorry to find an American contemporary making light of this privilege, and roundly stating that "if there are concerts on board the steamer the excursionists have to look for *virtuosi* among themselves." As to the free admission this sarcastic print observes, "it is a general rule on board the steamers, for it would not be advisable to chuck those who refuse to pay the admission-fee overboard, or to put them in a dark closet till the concert is over." But, besides the performances, it is proposed to have daily choral practice under the direction of Herr Carl Zerrahn. Truly a funny notion in the case of a lot of sea-sick people, and our contemporary derides it accordingly: "Imagine twenty young ladies who did not sleep very well on account of a rough sea during the night. They appear on deck at 8 a.m. pale, shivering, bundled up in wrappings, blankets, and shawls, and wish they had never undertaken this trip to the Old World. They abuse Tourjée, they hate Zerrahn, they detest the musical and educational purposes. . . A cup of coffee and a biscuit is their morning meal, and after two hours' rest on deck they feel their strength coming back, their blood becomes warm again; and just as they are comfortable, the stalwart

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figure of Mr. Carl Zerrahn appears on deck, and *bâton* in hand smilingly invites them down to the saloon for choral practice. . . . After an hour or so of choral practice, . . . we see the poor victimised creatures running up-stairs to breathe again God's fresh pure air, which is not yet adulterated by Dr. Tourjée's educational projects." We shrewdly imagine that our contemporary wastes his pity on the excursionists. Human nature is stronger than any "programme;" and when human nature goes out for a holiday, especially when it proposes to cross the Atlantic twice and "do" Europe in sixty days, it won't endure lecturing nor even choral practice in a saloon "wholly unique in steamer architecture." It is very likely, moreover, that Herr Carl Zerrahn will be glad to lay up his *bâton*, and the professors to keep their notebooks under lock and key.

It is a common idea in England that Germany is a musical country in the sense that its people *en masse* love and cultivate the art. But Mr. John Howard, once a student at Leipsic, now a professor in America and a contributor to *Church's Musical Visitor*, is of a different opinion. Mr. Howard lived for three months at Koelsa, a town with 1,500 inhabitants, situated about twelve miles from his *alma mater*, and he declares that in the place there were but two pianos, one owned by the restaurant-keeper, the other by the minister. "But such pianos! One note in every three or four was dumb, the others as wheezy as a Denver asthmatic and excruciatingly out of tune. . . . The minister could thump out the first movement of a simple waltz, . . . the restaurant-keeper could play a march or two in the shabbiest style." Other musicians in the place, save the organist, there were none, unless we may so call the owner of a solitary flute, who "picked his way painfully and with frequent halts" through popular songs. Mr. Howard well remembers his first visit to the Koelsa church. Of the organ he says: "What I heard was a perfect Pandemonium of noise, with the devil of discord broken loose and raging." So much was the instrument out of tune, that "the intervals of the musical scale were so faintly indicated that the same amusing effect upon the mind was produced as by the distant suspicion of a good joke." As for the singing, "thirty or forty baggy and buttony boys lounged in the choir-loft in various attitudes, all vociferating in staccato unison upon such notes as they could reach. When the grand old choral soared above their voices they desisted as if by common consent, until again it dipped to their level, when they broke in upon it with short playground shouts and evident satisfaction. And through it all the pedagogic organist blazed steadily away, while the peasants listened with open-mouthed enjoyment." The writer adds that he visited several neighbouring towns, only to find similar condition of things, and he concludes by asserting: "Music among the rural Germans, at least of Saxony and Prussia, must be regarded as a myth, a delusion, a pretty fancy annihilated by an ugly fact." If this evidence be true, as we have no reason to doubt, England is, after all, not so far behind the musical country *par excellence*. We cannot point to such a brilliant array of great masters, but, on the other hand, there is no English Koelsa, with its two bad pianos, its appalling organ, and its "baggy and buttony" choir. Whether it is better to concentrate music in a few centres or to spread it with some approach to equality over the whole country is a question we are sufficiently English to decide in favour of England.

SOME time ago we heard of a coming Congress of Continental Operatic managers to debate on the question of the salaries paid to favourite vocalists. No news has yet reached us of this important meeting having taken place; but if anything were necessary to spur those interested in the matter to active exertion, we cannot imagine a fact more stimulating than that of the manager of *La Scala*, at Milan, having recently lost large sums nightly from having to pay 10,000 francs (£400) to Madame Patti and Signor Nicolini for each performance. It seems scarcely necessary to assert the palpable truth that such terms must render pecuniary success impossible; but, viewed in its effect upon the art, the subject is worthy the serious attention, not only of lessees, but of all real music-lovers. If Opera is to be anything but a means of exhibiting the vocal qualifications of the two or three petted singers of the day, a public must grow up outside the fashionable temples of the lyrical drama ready and willing to support a manager who places on his stage good works the *ensemble* of which shall be in every respect thoroughly satisfactory. Band and chorus, as well as principal singers, must be perfectly trained; and the scenery, without startling by any sensational effects, must be in strict accordance with the design of the composer. During the short season of Italian Opera given last autumn by Mr. Mapleson, crowded houses assembled to witness the performance of works the cast of which was generally efficient, but without the attraction of any particular "star;" and Mr. Carl Rosa has also proved that Operas in English, as well as English Operas, can be successfully managed on the same principle. Once let reigning vocalists become aware that the exorbitant sums they demand will be firmly resisted in every capital they visit, and for the first time they will discover their real place in art. It is assuredly necessary to agitate for this reform when we read that this or that Opera has been chosen for representation by the *prima donna* of the establishment; and for the information of those who are desirous of ascertaining what tangible success crowns the efforts of these public idols, let us draw attention to the fact that the value of the diamonds worn by Madame Marie Roze-Mapleson when she appeared as *Aida*, in Chicago, amounted to twenty-four thousand pounds sterling.

BYRON says that it took him more trouble to write an "Impromptu" than any other species of short poem; and we may all perhaps have a strong suspicion that in his private letters to Murray he had a lingering hope that they might one day be published. Whenever this desire is apparently uppermost in the mind of a celebrated man who is constantly inditing elaborate epistles to his friends, there cannot perhaps be any violation of faith in giving them forth to the world; yet we cannot but believe that, as a rule, such communications should either be preserved as autographs by the family to one of the members of which they are addressed, or at once consigned to the flames. But if letters consisting merely of everyday gossip should be held thus sacred, how much more important is it that those containing opinions should not be reproduced long after their author can protest against such a breach of confidence. We all know, for example, how often an eminent and kindly disposed musical authority upon receiving the composition of a young student will write to thank him for it, and accompany these thanks with the observation that he has played or sung it through and likes it very much. Of course, having shown the courtesy of a gentleman, he has no idea that his letter will be published as the "opinion" of an artist; and it is only when he sees this "testimonial" in print that he

begins to discover the trap that has been laid for him. That this has been in many cases actually done is within our own knowledge; and it is therefore good to caution those who hold sufficiently high rank in the profession to be careful how they write remarks upon works sent to them, unless they object not to their being turned to mercantile use. Of course there can be no possible reason why a composer should not submit the result of his labours to a competent judge, and proclaim his favourable verdict upon it in an advertisement; but it should only be after obtaining his full sanction to such a proceeding. Our strictures can obviously be directed only to those who use their private friendships as a means of obtaining public profit.

WE are not in a position to judge of the merits of Mr. Jerome Hopkins's "Biblical and Legendary Opera," in three acts, called "Samuel," recently produced in New York; but an American paper which has been forwarded to us thinks so highly of its artistic claims that it holds up to ridicule the criticisms of all who venture to say one word against it. Of course it is not for us to advocate either side in this controversy; but when we are told that the work was "dramatised, composed, scored, rehearsed, and placed upon the stage *inside of four months and a half*" that "it had but *three* stage rehearsals and but *two* orchestral ones;" that it claims originality, amongst other things, by the total absence of recitative, and "the adaptation to the stage of ecclesiastical intoning on changed harmonic fundamentals;" that there are "no *fagotti* used throughout," and great surprise is expressed that "all these slight features seem to have escaped our friends the critics' pens,"—we cannot but feel that Mr. Jerome Hopkins's champion is somewhat hard upon those who, not having had the same opportunity of acquiring these scraps of information, were compelled to write upon the Opera after merely hearing it. But, curiously enough, in the same journal which contains this strong praise of Hopkins, we find equally strong dispraise of Handel: "The Oratorio Society's first concert at Steinway Hall," it is said, "was well attended, and presented Handel's 'Judas Maccabæus,' a work but little known here, and (with due respect to its great author) small loss to the public that it is so. The semichorus, 'See the conquering hero comes' has alone kept this Oratorio alive in England, and this only because the English love to be, and so often have been, 'conquering heroes' themselves—always excepting that little affair with the United States you know!—that they naturally sympathise with the conquering-hero sentiment." Let us hope that those deprecators of "Samuel" will not mercilessly retaliate upon this deprecator of "Judas Maccabæus."

OUR Parisian contemporary, *Le Ménestrel*, has a lively London correspondent who, during the operatic season, keeps the readers of that paper both informed and amused with reference to our artistic doings. M. de Retz, for so he calls himself, was at Covent Garden on the opening night, as a matter of course, and afterwards favoured *Le Ménestrel* with a description of the scene. "The house," wrote this vivacious, not to say imaginative correspondent, "newly 'done up,' is sparkling with lights, diamonds, flowers, white shoulders, and bald heads. The Prince and Princess of Wales occupy the royal box. The flower of the aristocracy are in the pit tier and the grand tier. Everywhere there is a public delighted with and convinced as to the importance of this first manifestation of life in society. They seek each other, recognise each other, salute each other. The *maestro*,

Vianesi, takes his seat—thunders of applause. The curtain rises and the chorus sings the National Anthem—greater enthusiasm still, this year above all. Finally, throughout the representation, the artists known and loved are received by similar 'bravos,' which appear to say 'Enchanted to see you again, ladies and gentlemen.' Our readers may or may not be surprised to learn that we were present on the occasion, and brought away an idea that the performance and its reception were about as tame and cold as they could possibly be. A more depressing evening, as it seemed to us, was never spent under Mr. Gye's roof. How can we explain the discrepancy? Only by reading more of M. de Retz's letter, in which it is stated that when "Fra Diavolo" was given, the Prince of Wales went behind the scenes and expressed to Signor Tagliafico his regret at not seeing him play in that work. The exaltation of Signor Tagliafico's spirit may have coloured the purview of "M. de Retz," seeing that wherever the able stage-manager of Covent Garden may be, there also is the amusing correspondent of *Le Ménestrel*.

WE are glad to announce that arrangements have been made for giving a representative English concert in the palace of the Trocadéro on Wednesday, July 17. The programme will contain works by English composers only, and it is hoped that the executants in every case may be English also. The difficulty is to procure an orchestra, but even supposing that the orchestra officially connected with the Exhibition has to be used for instrumental works, the vocal performers will all go over from this country. Dr. Arthur Sullivan has the general direction of the enterprise, assisted by Mr. Henry Leslie, whose famous Choir will be present *en masse*. As regards English vocal music, therefore, England is sure of being well represented. The best of our Madrigals and Glees, sung as Mr. Leslie's Choir sings them, cannot fail to make a deep impression upon foreign connoisseurs, and may even go far to dissipate the notion that music in England is an exotic having no affinity to the soil. We understand that the Prince of Wales will be present at the concert, and it is hoped that His Royal Highness will also attend the performances given by the choir on July 18 and 20. On the 21st takes place the great Festival of *Orphéonists*. On the day following there will be a competition of French choirs, and on the 23rd an international competition, out of which we shall expect the English singers to come victorious. But whatever the result of the struggle, it is something to have England represented in the lists, and by a body certain not to disgrace her pretensions.

THE receipt of pressing letters from many young composers who have forwarded music for review is a convincing proof that they fancy they have a just cause of complaint against us for passing over compositions on the merit of which—aided by the adulation of injudicious friends—they have formed a most exalted opinion. Let us therefore at once say that we never throw aside works which appear to us to possess that promise of future excellence in their authors which is worth encouraging. But we see in the present day such a tendency to fritter away, instead of to mature, that creative power which should be regarded by the musically gifted few as a sacred trust, that we have little faith in producing the slightest effect upon those who have gained a temporary success by any adverse criticism, however tenderly it may be worded, and however kindly it may be meant. The sketchy and fragmentary style

which grows upon a composer by the habit of writing down the notes over which his fingers almost unconsciously wander is happily commented upon by Schumann in his "Rules and Maxims for Young Musicians." Speaking of extempore playing, he says: "Beware of giving yourself up too often to a talent that will lead you to waste time and strength on shadow-pictures. You will only obtain mastery of form and the power of clear construction through the firm outlines of the pen. Write more than you improvise therefore." To this we can add nothing save that these words should not only be read but taken to heart by every student who regards his art as anything more than a mere idle plaything.

HER MAJESTY'S THEATRE.

On the opening night at this establishment, the 20th ult., Mdlle. Marimon received a warm welcome as *Amina*, in "La Sonnambula," a character which displays both her histrionic and vocal qualifications to the utmost advantage. The whole of the sleep-walking scene was extremely good; and in the florid Finale her executive facility was heartily acknowledged by the audience. Mdlle. Bauermeister evinced a marked improvement in the part of *Lisa*, and Signor Bettini was a fairly satisfactory *Elvino*. On the 25th ult. "Dinorah" was given, Mdlle. Marimon sustaining for the first time the character of the heroine, and achieving a success which we hope will secure for her a more prominent position than she occupied during the last season at the Royal Italian Opera. The Opera was in other respects well cast, Mdlle. Tremelli, who made her first appearance in the small part of the *Caprajo*, winning enthusiastic applause by her excellent singing (the Canzonetta "Fan-ciuile che il core" being encored), and *Corentino* and *Hoël* having most efficient representatives in Signor Bettini and Rota, respectively. The Opera is excellently placed upon the stage, the storm scene, the design of which has been taken from the Paris Opéra-Comique, being particularly effective. The *début* of Mdlle. Minnie Hauk, as the heroine in "La Traviata"—announced for the 27th ult.—occurs too late for notice in our present number.

ROYAL ITALIAN OPERA.

MR. GYE has been most unfortunate in his laudable attempt to keep faith with his subscribers and the public, for although he commenced his season, as announced in his prospectus, on the 2nd ult., the *débuts* of Mdlle. Bertelli and Mdlle. Sarda have been constantly postponed in consequence of indisposition. Mdlle. Bertelli, who at length appeared as *Leonora* in "Il Trovatore," is a good but not a great singer. She has a soprano voice of agreeable quality, which was better displayed in the slow portion of the *Cavatina*, "Tacea la notte," than in the more dramatic scenes of the Opera, for the due realisation of which she seemed to have scarcely sufficient physical power. She was heard to greater advantage as *Agata*, in "Der Freischütz," the music of which she gave with much earnestness, particularly the *Scena* so well known as "Softly sighs." A legitimate success was however obtained by Mdlle. Sarda, who made her *début* as *Amina*, in "La Sonnambula." Both as an actress and a vocalist this young artist evinced the possession of such decided talent that she at once won the good opinion of the audience, and the applause after all the principal airs (especially those demanding the most pathetic expression), and at the conclusion of the opera, was most enthusiastic. The first appearances of Mdlle. de Rita, as *Donna Anna*, in "Don Giovanni," and Signor Carbone as the *Count di Luna*, in "Il Trovatore," it would be unkind to dwell upon. Mdlle. Zaré Thalberg has returned this season with an increase of power, and Signor Gayarré, especially as *Max*, in "Der Freischütz," evidences a marked improvement, although to us his style is by no means pleasing. Mention, too, must be made of the successful appearance of M. Jamet, who, as *Caspar*, in the last named Opera, sang with excellent effect throughout.

CARL ROSA OPERA COMPANY.—ADELPHI THEATRE.

THE "Marriage of Figaro," with which this establishment closed for the season on the 6th ult., gave Mdlle. Fechter an opportunity of materially advancing herself in public favour by her excellent singing and acting as the page *Cherubino*; and there can be little doubt that had she originally appeared in this character she would have made a more decidedly favourable first impression upon the audience. The "Flying Dutchman" was again one of the most attractive Operas, Mr. Ludwig, as *Van der Decken*, winning the good opinion of all competent judges, and proving himself a worthy successor of Mr. Santley. Miss Julia Gaylord and Mr. Maas must also be mentioned in the highest terms; and too much praise cannot be awarded to the lessee for the earnest manner in which he has worked during the season. As we anticipated, Herr Brüll's "Golden cross" has not fulfilled the sanguine expectations which were formed of it, in consequence we presume of its cordial recognition in Germany; and we hope and believe that we shall not hear of it again. The opening of the two Italian Opera houses no doubt limited Mr. Carl Rosa's performances to a period extending over only eight weeks; but we feel confident that he might safely have continued them, even with such formidable rivals in the field.

CRYSTAL PALACE.

THE name of Edouard Lalo, a distinguished French violinist and composer, appeared in the programme of a Crystal Palace Concert for the first time on Saturday, the 30th of March, when his "Sinfonie Espagnole," for violin and orchestra, was brought forward by Señor Sarasate, for whom it was composed, and to whom it is dedicated. Another concerto by the same composer, for violin and orchestra, had been played by Señor Sarasate at one of the Philharmonic Concerts of 1874, but had failed to create any great impression. The present work is in our opinion far superior to its predecessor. Its form is rather that of a symphony with an important *obbligato* for violin solo than that of an orthodox concerto; it is in four movements—an *Allegro*, *Scherzando*, *Andante*, and *Rondo*—all of which are symphonic in their style and proportions. The music is highly original and very melodious; the solo part is written with a thorough knowledge of the genius of the violin, and the orchestration is both brilliant and ingenious. Señor Sarasate performed the principal part in an irreproachable manner, and the important accompaniments were given under Mr. Manns's direction with the utmost finish. The work was warmly received and deserves a second hearing. The ever welcome fragments of Schubert's unfinished Symphony in B minor formed another important item in this concert, which also included the overtures to "Egmont" and "Genoveva," songs by Herr Henschel, and a violin solo by Señor Sarasate.

On the 6th ult. Herr and Madame Joachim were the special attractions of the concert, the programme of which included three works from the pen of the great violinist. The first of these was his "Elegiac Overture," composed in memory of Heinrich von Kleist, and first performed at Cambridge last year on the occasion of the conferring the degree of Doctor of Music on Herr Joachim. The work, which had been once previously played at the Crystal Palace, is remarkable for learning and sound musicianship rather than for inspiration; though full of interest, it is perhaps somewhat deficient in charm. Herr Joachim also played his own "Hungarian Concerto" in D minor, this being its fourth performance at these concerts. The musical value of this work is, we think, superior to that of the overture just mentioned, and it is likely to rank among the best of its author's compositions. The Concerto was played as probably no one but Herr Joachim could play it. The third work of his at this concert was a scene from "Marfa" from Schiller's "Demetrius," for contralto and orchestra, which was sung by Madame Joachim. The lady also gave Gluck's magnificent air, "Divinités du Styx," from "Alceste." This piece, one of the finest and most expressive that Gluck ever wrote, is far too seldom heard in our concert-rooms—probably because it requires a really great singer with a grand declamatory style to do

it justice. The Adagio from Viotti's twenty-second Concerto, played by Herr Joachim, two songs by Madame Joachim, and the C minor Symphony of Beethoven completed the programme of this concert.

One of the most interesting concerts of the present season was that of the 13th. Its great feature was a repetition of Brahms's Symphony in C minor. This fine work was heard for the first time in England at Cambridge on March 8, 1877—the occasion above alluded to when Herr Joachim's overture was also produced. It was then given at the Crystal Palace, and in the following month at one of the Philharmonic Concerts; the present was, therefore, its third performance in London. Whether as a whole it will ever be "popular," in the sense in which that term is applied to the symphonies of Mozart and Beethoven, may be doubted: Brahms's style is too reflective, at times too abstruse, to meet with universal appreciation. But the real traces of genius which abound in this symphony, and which become more apparent on each repeated hearing, are such as to secure for this great work a place in the esteem of musicians hardly second to that held by the symphonies of Schumann, with whom Brahms has much in common. The performance at the Palace was worthy alike of Mr. Manns and his orchestra; we could give it no higher praise. At the same concert Mlle. Anna Mehlig gave a very finished reading of Beethoven's Concerto in E flat. The overtures on this afternoon were Mendelssohn's "Athalie" and Mr. J. F. Barnett's "A Winter's Tale;" the latter clever work had been heard rather more than four years ago at the Palace. The solo vocalists were Madame Lemmens-Sherrington, and Mr. Barton McGuckin; and the Crystal Palace Choir sang Mendelssohn's "Hear my Prayer" and the Morning Hymn from Gade's "Erl King's Daughter." The choir sang very well, but the performance of Mendelssohn's Psalm suffered much from the persistent dragging of the time in the solo part by Madame Sherrington.

On the 20th ult. Reinecke's "In Memoriam," an Introduction, Fugue, and Choral for orchestra, was the opening piece. The work, which had not been heard in England before, is interesting, without being especially striking in its themes, and very clever in its treatment. The subject of the Fugue bears a slight resemblance to that of the overture to "Elijah," and the Choral introduced at the close is the well-known "Passion-Choral"—"O Haupt voll Blut und Wunden." Another novelty at this concert was Max Bruch's fine Romance for violin and orchestra, played by Señor Sarasate. This work has more than once been performed in London with pianoforte accompaniment, but the present was, we believe, the first occasion on which it has been given in its original form. The great Spanish violinist also played very finely Beethoven's violin concerto; and the remaining instrumental pieces of the concert were Schumann's Symphony in B flat and the overture to "Tannhäuser," both of which are too familiar to need comment. The vocalists of the afternoon were Miles. Thekla Friedländer and Redeker. The former gave Mendelssohn's Concert-aria, "Infelice," the latter some interesting songs by Georg Henschel, and the two joined in duets by Rubinstein and Holländer.

THE BACH CHOIR.

NEVER was the *raison d'être* of this choir more fully asserted than on the 6th ult. in St. James's Hall, when and where a miscellaneous selection of music was performed under the conductorship of Mr. Otto Goldschmidt. The Bach Choir is described officially as "A Society of Ladies and Gentlemen Amateurs, formed for the performance of choral works of excellence of various schools, assisted by some members of the Choirs of St. Paul's Cathedral and the Chapel Royal." It is not, then, a mere trading corporation dependent for existence upon the favour of the public, and bound to consult, first of all, its own commercial interests even at the expense of art. This, at least, is what we gather from the pretensions of the Society and from its actual achievements. No doubt the Bach Choir would be mightily discouraged were the public to show an indifference to its doings; but the institution exists for art chiefly, and its members are sufficiently earnest as amateurs, and wealthy as individuals, to pursue

an independent course self-sustained. Heartily do we wish there were more such. It is to the dire disadvantage of music that between it and the public there must ordinarily be professional "middle-men," who have to live, like other trading classes, upon the goodwill of customers, and are bound to conciliate that goodwill by every available means. With the Bach Choir, happily, the professional middle-man has little or nothing to do. It is as though the drawing-rooms of a musical home were thrown open to anybody from the street with the announcement, "You are welcome to enter and enjoy, for a consideration; but if you choose to pass on, so be it: our programme will not be disturbed in the smallest degree." While dwelling upon these facts, we must not lose sight of the many gallant efforts which regular concert-givers have made in the true interests of art. We have seen them from time to time overlook the most elementary business principles of their craft and take a course from which business success could only arise by the merest chance. In the long run, of course, they have failed, and been obliged to abandon the field or adapt themselves wholly to the taste of the day. But none the less should they receive fairly earned honour, and all the more should we wish well to societies like that under notice, to which the commercial phase of concert-giving is of the smallest account. It is satisfactory, moreover, to find amateurs of the higher classes willing to turn their talents to some public service, and not content to hide them in drawing-rooms. That there is much musical culture among those who are able to devote time and money to its acquirement everybody knows who has had opportunities of observation, and it is no small thing to find the barriers of caste broken down that the gifts in question may spread their influence over a wider area and art receive the fullest benefit they can confer. For various reasons, then, the reappearance of the Bach Choir in St. James's Hall is something to rejoice over; and every true amateur must desire for the young organisation "long continuance and increasing."

The programme of the opening concert of the season possessed abundant interest. It began, for example, with the first three parts of Bach's "Christmas Oratorio," a work not yet sufficiently known, though rapidly taking its place among public treasures. It is hard at the present time to believe that only a very few years—a decade or so—have passed since Herr Schachner introduced a portion of the "Christmas Oratorio" as an absolute novelty to our concert-rooms. Yet the fact is on the pages of undoubted record all the same, and, what is more, those pages tell us that only when Mr. Barnby took up the work during the busy and useful existence of his choir did it become, so to speak, naturalised amongst us. Since then the "Christmas Oratorio" has made rapid progress. Cheap editions have brought its text within easy reach, and the public, though they may never admit Bach in this matter to a level with Handel, are showing a disposition to receive it with growing favour. Readers of the *MUSICAL TIMES*, we are quite sure, do not need to have put before them another disquisition upon the character and claims of the "Christmas Oratorio." To them the point of greatest interest in connection with the performance at St. James's Hall is the "additional accompaniments" by Mr. E. Prout, which were used for the first time. Concerning these it was officially stated: "Some changes and additions to the orchestration, rendered necessary by the changes that have taken place in the instruments since Bach's date, have been made; and the harmonies indicated by the figured basses, which he himself probably supplied on the organ, have been given to that instrument or the orchestra. This has been done with great care by Mr. Prout." It must needs be, we suppose, that the works of the old masters receive "additional accompaniments," and, if so, recourse should always be had for their supply to the safest man. Mr. Prout is eminently safe. His discretion, taste, and knowledge fit him to be the Robert Franz of England, and we are always glad when such work as that in which Franz excels comes to his hand, because it is certain to be done with more or less of real success. In the present instance we have an example of this. Wherever Mr. Prout has touched Bach's score he seems to have acted not so much with a regard for modern notions of effect as in view of the question, "What would

I am Alpha and Omega.

May 1, 1878.

Revelation i. 8;
and the Sanctus.

AN ANTHEM FOR TRINITY-TIDE, OR GENERAL USE.

JOHN STAINER.

London: NOVELLO, EWER, AND CO, 1, Berners Street (W.) and 80 & 81, Queen Street (E.C.)

ORGAN. *Maestoso.*

$\text{♩} = 100.$

Ped.

CHORUS. SOPRANO.

ALTO.

TENOR.

BASS.

I am Al - pha and O - - me - ga, the be -

which is, and which was, and which
 was, and which is to come, which is, and which was, and which
 was, and which is to come, which is, and which was, and which
 was, and which is to come, the Al-migh-ty, the Al-migh-ty,
 the Al-migh-ty, the Al-migh-ty, the Al-migh-ty,
 is to come, the Al-migh-ty, the Al-migh-ty, the Al-migh-ty,
 is to come, the Al-migh-ty, the Al-migh-ty, the Al-migh-ty,
 I am Al-pha and O - - me-ga, the be-gin-ning and the
 I am Al-pha and O - - me-ga, the be-gin-ning and the
 I am Al-pha and O - - me-ga, the be-gin-ning and the
 I am Al-pha and O - - me-ga, the be-gin-ning and the

(2)

mf

end - ing, saith the Lord; which is, and which was,
cres.

end-ing, saith the Lord; *mf* which is, *cres.* and which was,
 end - ing, saith the Lord; which is, and which was, and which
 end - ing, saith the Lord; which is, and which was, and which

cres.

and which is to come, the Al - migh - ty, which was, . . . and is, . . . and is to
cres. *dim.*

and which is to come, the Al - migh - ty, which was, . . . and is, . . . and is to
dim.

is to come, the Al - migh - ty, which was, . . . and is, . . . and is to
dim.

is to come, the Al - migh - ty, which was, . . . and is, . . . and is to
dim. *p Sw.*

come, the be - ginn - ing and the end - ing,

come, the be - ginn - ing and the end - ing, the be -

come, the be - ginn - ing and the end - ing, the be - ginn - ing and the

come, the be - ginn - ing and the end - ing, the be - ginn - ing

f.

the be-gin-ning and . . . the end-ing. I am Al-pha and
 gin-ning and the end-ing, the end-ing. I am Al-pha and
 end-ing, and the end-ing. I am Al-pha and
 and the end-ing, the end-ing. I am Al-pha and

fff
 Ped. Sves.

O - - me-ga, the be-gin-ning and the end-ing, saith the Lord. *rall.*
 O - - me-ga, the be-gin-ning and the end-ing, saith the Lord. *rall.*
 O - - me-ga, the be-gin-ning and the end-ing, saith the Lord. *rall.*
 O - - me-ga, the be-gin-ning and the end-ing, saith the Lord. *rall.*

Adagio. *Andante.* *SOLO. SOPRANO (OR TENOR).*

Adagio. *Andante. ♩ = 80.* *Ho - ly, Ho - ly,*

pp Sw. *p* *senza Ped.*

Ho - ly, Lord God of Hosts, . . . Heav'n and earth are

full of Thy glo - ry; Glo - ry be to Thee, O Lord, glo - ry be to

Thee, O Lord most High, most High. A - men, A - men.

Soft Ped.

CHORUS.
SOPRANO.

Ho - ly, Ho - ly, Ho - ly, Lord God of Hosts,

ALTO.

Ho - ly, Lord God of Hosts,

TENOR.

Ho - ly, Ho - ly, Lord God of Hosts,

BASS.

Ho - ly, Ho - ly, Ho - ly, Lord God of Hosts,

Ped. *P.* *P.* *P.* *P.* *P.* *P.* *P.*

Heav'n and earth are full of Thy glo - ry; Glo - ry be to Thee, O Lord, *dim.*

Heav'n and earth are full of Thy glo - ry; Glo - ry be to Thee, O Lord, *dim.*

Heav'n and earth are full of Thy glo - ry; Glo - ry be to Thee, O Lord, *dim.*

Heav'n and earth are full of Thy glo - ry; Glo - ry be to Thee, O Lord, *dim.*

mf

cres. *dim.* *pp*

glo - ry be to Thee, O Lord most High, most High. A - men, A -

cres. *dim.* *pp*

glo - ry be to Thee, O Lord most.. High, most.. High. A - men, A -

cres. *dim.* *pp*

glo - ry be to Thee, O Lord most.. High, most.. High. A - men, A -

cres. *dim.* *pp*

glo - ry be to Thee, O Lord most High, most High. A - men.

cres. *dim.* *rall.* *pp* *ppp*

- men, A - men, A - men.

rall. *pp* *ppp*

- men, A - men, A - men.

rall. *pp* *ppp*

- men, A - men, A - men.

pp *rall.* *ppp*

I am Alpha and O - me-ga, the be-gin-ing and the end - ing, saith the Lord. A - men.

pp *rall.* *ppp*

p *p* *p* *p* *p* *p* *p* *p*

the composer sanction could my work be submitted to him?" This is the spirit which should ever guide the restoring hand, and its manifestation in these days of wild transformings deserves to be pointed out as worthy of honour and reward. The performance of Bach's music, though not uniformly excellent, was very good. Miss Mary Davies, Madame Patey, Mr. Shakespeare, and Herr Henschel were fully competent to give the solos with needful effect, while the band and chorus, under Herr Goldschmidt's watchful guidance, left but little to desire. Some unsteadiness was apparent in the difficult Chorus, "Glory to God;" and the Choral, "Ah! dearest Jesus," could scarcely be pronounced faultless in execution. But, taken for all in all, the performance added to the repute which the Bach Choir has so rapidly earned.

After the "Christmas Oratorio" came Schumann's setting of Rückert's "Neujahrslied," soon to be widely known in England, or we are greatly mistaken, as Schumann's "Song for the New Year." Very little can be ascertained with regard to the origin of this work. The thematic catalogue of the master's compositions simply mentions it, and the notes in the Bach Choir's book of words, which bear evidence of the hand of Mr. George Grove, only tell us that it "appears to date from the year 1850" and that it was first performed in MS. at the Düsseldorf subscription concert of January 11, 1851. But if we do not possess much information about the work, we possess the work itself, Messrs. Novello, Ewer and Co. having published a cheap edition, with English words by the Rev. J. Troutbeck. The "Song for the New Year" is therefore now generally available, and our numerous choral societies cannot too soon give it their attention, lying as it does within the executive means of most, and distinguished as it is by some of the master's noblest music. We use the word "noblest" advisedly, because while Schumann often appears laboured or obscure to those unfamiliar with his style, here he uses the plainest and most intelligible expressions. There is nothing in the "Song for the New Year" to puzzle anybody. Its music is so simple, broad, and massive, that an English audience familiar with these qualities must at once take it into favour. Though described as for chorus and orchestra, there are frequent solo passages for a bass voice, as well as a duet for soprano and contralto. The interest of the work, as far as interest depends upon structure, is therefore complete. With regard to its subject nothing need be said, since the advent of a new period of time will only cease to excite feeling when time shall be no longer. The "Song" is in six numbers, of which the first begins with a short bass Solo with Chorus and ends with the Duet above named. A tinge of sadness pervades the opening, especially the Choral address to the New Year, "O child, born in darkness." But this disappears with the advent of the Duet, which contrasts future hope and past disappointment. The second number is a Chorus of welcome, "Hail, youthful commander," distinguished by breadth and massiveness of structure. In the opening of No. 4 the Solo voice asks, "The King who is nearing, What bodes his appearing?" and the Chorus answers in words expectant of sorrow as well as gladness—in words, also, which incite to a brave conflict with the ills of life. The whole of this number is in Schumann's best manner, and highly effective as well as characteristic. So, too, is its successor, which carries on the "argument" in the form of a fugal Chorus, "Be ready for reaping." Here the master's contrapuntal resources—and they were not small, as students of his instrumental works know—are drawn upon with very good results. The fugue, however, is not extended, and soon leads into the closing number—also a Chorus, "O prince, waking throned for a year as of right." Here Schumann returns to the broad simplicity of the earlier movements, and works out a finale of considerable elaboration and high interest, the climax being reached when the well-known Choral, "Now thank we all our God," appears as the base of an unpretending contrapuntal structure. The employment of the religious melody is very happily conceived, and the introduction of the Choral in full harmony by way of peroration gives precisely the devotional effect that such a subject seems to require. Even from these few words of description it must be obvious that the "Song for the New Year" adds to the repertory of our musical societies a

useful work. It is of small dimensions, it is comparatively easy, it demands no great solo talent, and it bears on each page the stamp of a master's hand. The performance was in all respects excellent, but especially so the singing of the choir, every member of which seemed animated by a desire to give the first hearing of Schumann's work in this country all possible advantage.

So far the concert had done honour to Germany, but now came the turn of England, as represented by one of her greatest church composers, Samuel Sebastian Wesley. Homage from a Bach Choir to a Wesley is peculiarly graceful and appropriate, seeing that it was a Wesley, and the father of Samuel Sebastian, who first asserted in this country the surpassing genius of the Teuton master. Bach was the musical divinity of him who wrote "In exitu Israel," and scarcely less than the father did the son worship at the same shrine. Nothing better could have been conceived, therefore, than the introduction into the Bach programme of an Anthem by the late Organist of Gloucester Cathedral. A good choice was made from the number available—the better because the lot did not fall upon "The Wilderness," or any equally well-known work. In the Anthem composed as an exercise for his degree, "O Lord, Thou art my God," Dr. Wesley's remarkable and solid gifts have the finest possible illustration. He wrote much music more adapted to be popular; but in all his works, so far as they are known to us, nothing has a superior claim to the recognition of connoisseurs. Take for example the opening Chorus, wherein grand passages of effect are mixed up with others distinguished by masterly counterpoint, the double choir being worked with perfect command over all its resources. This alone suffices to stamp the composer as a musician *hors ligne*. The following bass Solo, "For our heart shall rejoice in Him," is chiefly remarkable for its well-written and never commonplace accompaniment; but in the short Double Chorus, "He will swallow up death," we have all Handel's fire and majesty, and not a little of his boldness, as when in the antepenultimate bar the voices close on the dominant of the key (D minor), the organ following with a cadence in the tonic major. The Sextett, "For this mortal," is equally admirable in its way as a specimen of part-writing, and the whole work comes to a grand and fitting end with an elaborate Double Chorus, written in the most solid and learned style of church composition. The Bach Choir deserves warm thanks for bringing this Anthem into the light of that publicity which its dimensions and character have prevented its receiving elsewhere, especially as by so doing it has enhanced the repute of a musician who, having recently died, has entitled himself to such honours as the world will only bestow *post mortem*.

The last, but not the least, feature in this remarkable concert was Mendelssohn's Psalm for eight-part chorus and orchestra, "When Israel out of Egypt came." This too is a work that deserves to be better known and appreciated among us, for, strange to say, it has never had bestowed upon it the notice so freely given to most of its companions. That the Psalm will eventually receive its due is certain; how soon depends upon the action of societies like the Bach Choir, which can afford to present works regardless of all considerations save that of merit. The reflection brings us back to the point whence we started, and in closing these remarks we can only repeat a hope that the good service already done may be augmented indefinitely, for the harvest is great and the true labourers are few.

MONDAY POPULAR CONCERTS.

With the three concerts which took place during last month the twentieth season of this excellent institution has come to a close, an extra concert, specially devoted to a selection of works by Beethoven, having been held on Wednesday afternoon, the 10th ult., at which the quartett party was composed of MM. Joachim, Ries, Straus, and Piatti, Mdlle. Anna Mehlig being the pianist, and Madame Joachim contributing vocal solos.

At the first Monday evening of the past month the only novelty introduced to the audience was Mdlle. Krebs's brilliant rendering of three Sonatas, for Pianoforte alone, by

Domenico Scarlatti, the gifted son of the great Alessandro, and one of the earliest composers of importance for the instrument in question. The programme also comprised a repetition of Schubert's beautiful Quartett in A minor, exquisitely played by the quartet party above named, and Mozart's Trio for stringed instruments, known as the *Divertimento* in E flat, in the performance of which those excellent artists, MM. Joachim, Straus, and Piatti, exerted themselves to the utmost to render full justice to the beauties of a work written by the composer while in the full maturity of his genius. The concert concluded with a second performance at these concerts of the new series of "Liebeslieder-Walzer," written to words by Goethe by Herr Brahms, a work replete with originality, but which requires to be often heard before its beauties and intrinsic poetical worth can be fully appreciated. The executive artists were Miss Agnes Zimmermann and Mlle. Marie Krebs, who jointly played the pianoforte accompaniment, Mesdames Sophie Löwe and Redeker, and Messrs. Shakespeare and Pyatt, who formed the vocal quartett. An able translation of the poetry, from the pen of Mrs. Macfarren, was appended to the programme.

The second concert, on the 8th ult., opened with Beethoven's stringed Quartett in E flat (Op. 74), containing the beautiful and specifically "Beethovenish" Allegro, the incidental *arpeggio* passages in which have caused it to be designated the "Harp Quartett." MM. Joachim, Ries, Straus, and Piatti were the executants. Herr Barth, who was the pianist of the evening, gave a thoughtful and thoroughly artistic reading of Chopin's Sonata in B minor (Op. 58), being at the conclusion of the evening's proceedings associated with MM. Joachim and Piatti in the execution, *con amore*, of Beethoven's Trio in E flat major, for pianoforte, violin, and violoncello. Herr Joachim's performance of an Adagio by Hiller, and the Hungarian Dance No. 2 by Brahms-Joachim, elicited the usual vociferous applause, resulting in an encore, to which the great violinist responded by an additional Hungarian Dance of the set. Mr. Sims Reeves, whose appearance was announced in the programme, but who, to the evident disappointment of the audience, was unable to appear in consequence of a severe cold, was replaced at very short notice by Mr. Barton McGuckin, whose capital rendering of the Recitative and Air from Handel's "Jephtha," "Deeper and deeper still," was much and deservedly applauded. Mr. Sidney Naylor was a very able Conductor.

The concluding concert of the season was, as usual, one of especial attraction, both as regards the variety of works selected for performance and the number of sterling artists engaged in their execution, every part of St. James's Hall being thronged by amateurs eager to participate in the enjoyment of what may be called the *crème de la crème* of the season's offerings. The opening number of the programme was Mendelssohn's posthumous Quintett for stringed instruments in B flat, in the execution of which Herr Joachim again had an opportunity of displaying those special qualities of first violinist which have long ago placed him foremost in the rank of leaders of chamber music. He was most ably supported in the Quintett in question by MM. Ries, Straus, Zerbini, and Piatti. Signor Piatti's noble quality of tone and earnest artistic style were shown to the best advantage in the solo performance of three movements from a Sonata for violoncello by Veracini, another instrumental solo performance being that of Herr Joachim, who had again selected some of Brahms's Hungarian Dances, arranged by the performer for his instrument, and accompanied on the pianoforte by Herr Ignaz Brüll, besides contributing a "Sarabande" and "Tambourin" by Leclair. The pianists were Mdlles. Zimmermann and Krebs, and Herr Ignaz Brüll, who played respectively Etudes from Op. 2 by Henselt, Andante and Rondo Capriccioso in E major by Mendelssohn, and an Impromptu for two pianofortes by Reinecke, the latter being performed by the two last-named artists. Madame Joachim, in her well-known grand and thoughtful manner, delighted the audience by her singing of three *Lieder* by Schubert, Schumann, and Brahms, the other vocalists of this truly select evening being Mdlles. Friedländer and Redeker and Madame von Asten. The concerts will re-commence in November next.

ROYAL ACADEMY OF MUSIC.

THE Concert by the pupils of this Institution, given at St. James's Hall on the 13th ult., was particularly interesting on account of the many compositions of the students contained in the programme. The most remarkable of these was a Pianoforte Concerto in D minor by Mr. A. H. Jackson, in which the young composer has shown not only a commendable desire to escape from the conventional modes of thought, but to avoid falling into those eccentricities which are too often mistaken for original genius. His scoring too is bright, clear, and appropriate throughout, the first and slow movements being especially effective. Mr. Lindsay Deas, who performed the Concerto, deserves warm praise for the manner in which he rendered the work of his fellow-student. The first movement of a Symphony in F sharp minor, by Mr. Myles Birkett Foster, avowedly of a Scottish character, is clever, and contains some good writing, the subject, however, being somewhat trite; and an "Ave Maria," by Mr. H. J. Cockram, with clarinet obligato (charmingly sung by Miss Samuell), and a Song, to some verses by Victor Hugo, by Miss Maude White (equally well interpreted by Miss Orridge), elicited enthusiastic and well-deserved applause. The only other pupil's composition was a bold and well instrumented Overture by Mr. F. W. W. Bampfylde. Pianoforte solos were given with much success by Miss Percival and Miss Ethel Gregory, and vocal solos by Miss Leonora Braham and Miss Ada Patterson, the latter displaying an exceptionally high soprano voice in Mozart's "Gli angui d'Inferno," from "Il Flauto Magico." Mendelssohn's setting of Psalm xcvi. successfully tested the powers of the choir, the principal parts being well sung by Miss Mary Davies, Miss Saidie Singleton, and Mr. Sauvage. The concert was ably conducted by Mr. Walter Macfarren.

PHILHARMONIC SOCIETY.

THE principal feature in the fourth concert, on the 28th of March, was the performance of Mendelssohn's Violin Concerto by Señor Sarasate, which created so profound an impression upon the audience that he received not only the warmest applause but a double recall. Without instituting comparisons—which are at all times unnecessary where so fine a rendering of a work has been given—we can affirm that not only has the new violinist a pure tone and marvellous executive powers, but in every movement a true appreciation of the composer's meaning was manifested, which showed that the violinist is not only an accomplished performer, but an intellectual artist. The slow movement was given with genuine expression, and the last movement taken at a speed which somewhat overtaxed the powers of the band. The orchestral pieces included Beethoven's "Eroica" Symphony, and Sir Julius Benedict's highly descriptive Overture to the "Tempest." Herr Henschel's singing of the dramatic Scena, "Wo Berg' ich mich," from "Euryanthe," elicited the most enthusiastic plaudits, and Mlle. Thekla Friedländer was heard to much advantage in a Recitative and Air from Schumann's "Paradise and the Peri." Mr. W. G. Cusins conducted, as usual.

In the prospectus of Her Majesty's Opera for the present season Mr. Mapleson says that he "has been fortunate in securing the services of several new artists," but that he has been unfortunate in not securing the services of old ones will, we fear, seriously affect the success of his season, for the fashionable frequenters of this establishment, who think more of singers than of works, can ill afford to lose Madame Christine Nilsson and M. Faure from the company. In Mlle. Etelka Gerster, however, he has a thoroughly reliable vocalist, and one who has already won the good opinion of the English public; and the names of Mdlles. Marimon, Alwina Valleria, Caroline Salla, Anna de Belocca, Madame Trebelli, &c., are a sufficient guarantee that, as far at least as the lady vocalists are concerned, we may anticipate a satisfactory cast in the favourite Operas. The new-comers are Mdlle. Minnie Hauk (from whom great things are expected), Mdlles. Mathilde Wilde, Collini, Stella-Faustini, Ida Christofani, Eugenie Pappenheim,

Miss C and M in this we find be war Runcio March dispens Gounod also pr Sir Mi retaining much vocalis observe an opp question his inte

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THE the Ro 15th ult. Randeg Macfar ship wa for the day, th C. Deas candida In the exa H. C. Richard and the The co on the Payton dates, a For the Frank to Ch

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and Mr.

Miss Cummings, Signori Marini, Masini, Ordinas, Roveri, and M. Thierry, some of these artists being already known in this country, but appearing at Her Majesty's Opera for the first time. Amongst the tenors, baritones, and basses we find the names of Signor Fancelli (a vocalist who will be warmly welcomed), Signori Bettini, Campanini, Talbo, Runcio, Rota, Del Puente, Foli, &c. We are sorry that Marchetti's "Ruy Blas" is to be reproduced, and could dispense with Verdi's "La Forza del Destino;" but Gounod's "Mirella" and Bizet's "Carmen" (which is also promised by Mr. Gye) will be anxiously looked for. Sir Michael Costa will again be the Conductor, M. Sainton retaining his post as principal violin. Mr. Mapleson says much about the Operas he intends to produce, and the vocalists by whom they are to be rendered; but as he wisely observes, "of all the above, however, the public will have an opportunity of judging for themselves," it becomes a question whether it would not have been better to announce his intentions without any preliminary laudatory remarks.

THOSE who have merely heard that the new "Melo-Piano"—the invention of Messrs. Kirkman and Son—is a pianoforte with the power of sustaining the sound, have but a faint idea of the many attractive qualities of this beautiful instrument. True it is that it can be played on as an ordinary pianoforte; but by means of a third pedal a cylinder is set in motion and hammers are brought to bear upon the strings, as the keys are pressed down, with such rapidity that the sound, although of course not actually continuous, almost resembles that of a harmonium. The *crescendo* and *diminuendo*, produced by an appliance easily moved by the knee—which lengthens or shortens the space through which the hammer falls—prevent any undue harshness when the sound is sustained; and the amount of tone being thus completely at the will of the performer, it is obvious that every shade of expression may be drawn from the instrument by an intellectual player. But not only can the ordinary pianoforte be used without the *sostenuto*, or the *sostenuto* without the ordinary pianoforte, but both can be played simultaneously, and the effect is then charming in the extreme, the distinct characteristics of each instrument blending in a manner which certainly cannot be produced by the union of the pianoforte with the harmonium. We earnestly hope that the "Melo-Piano" may obtain as much favour, both from artists and amateurs, as it most unquestionably deserves.

THE competition for the Parepa-Rosa Scholarship at the Royal Academy of Music was held on Monday the 15th ult. The examiners were Messrs. F. R. Cox, A. Randegger, Brinley Richards, and the Principal, Professor Macfarren. There were thirty candidates, and the scholarship was awarded to Marian M'Kenzie. In the competition for the Llewelyn Thomas Gold Medal, held on the same day, the examiners were Messrs. W. H. Cummings, H. C. Deacon, and Chevalier Lemmens. There were fifteen candidates, and the prize was awarded to Leonora Braham. In the competition for the Sternfeld Bennett Scholarship, the examiners were Sir Julius Benedict, Messrs. F. R. Cox, H. C. Lunn, Walter Macfarren, A. Randegger, Brinley Richards, and P. Sainton. There were five candidates, and the scholarship was awarded to Henry J. Cockram. The competition for the Professors' Scholarships was held on the 16th ult. The examiners were Messrs. Clinton, Payton, Straus, and Joachim. There were eight candidates, and the scholarships were awarded as follows:—For the violin, to William Sutton; highly commended, Frank W. Arnold. For any other orchestral instrument, to Charles F. E. Catchpole (horn).

At the meeting of the Musical Association held on the 1st ult., C. E. Stephens, Esq., in the chair, a paper was read by Mr. George W. Bullen entitled "The Galin-Paris-Chevé Method of Teaching considered as a Basis of Musical Education." By means of forty diagrams, many of which were vocalised, a practical synopsis of the method was presented, from which it appeared that vocal music formed the basis of instruction, and that pupils were taught to read music from the ordinary notation as they read their language before being allowed to touch an instrument. In the discussion which ensued Mr. J. S. Curwen, Mr. W. H. Cummings, Mr. Bosanquet, Mr. M'Naught, Mr. Stephens, and Mr. A. J. Ellis took part. Mr. Bullen, in reply, after

justifying the notation of the minor mode on the ground of practical convenience, pointed out that the maintenance of just intonation in many cases of modulation was impossible; and he showed from a modulator that Tonic Sol-faists were continually obliged to sacrifice their theory to practice. The enharmonic scale was then sung to illustrate the power of distinguishing minute intervals. A vote of thanks terminated the proceedings.

THE concert of Mdle. Posie Rossini, which was given at Steinway Hall on the 9th ult., was as successful as could be expected considering that unfortunately the *bénéficiaire* was prevented, by sudden indisposition, from appearing. The principal vocalists were Miss Eléne Webster, Miss Lawrence Eliot, Madame Constantine, Messrs. Stedman, Abercrombie, and Thurley Beale, all of whom were highly effective. A Barcarolle by Spohr and Gavotte by Rameau were excellently rendered on the violin by Herr Polonaski; and special mention must be made of Mr. Oliver King, a young pianist who has, we understand, been studying for some time in Germany. In a clever "Légende," of his own composition, a "Berceuse" by Chopin, and several other pieces, he created a marked impression, and was warmly applauded. Sir Julius Benedict was the accompanist at the pianoforte.

THE appointment of the Rev. S. Joy as Precentor of Ripon Cathedral, with the experience he had acquired in the famous choir of Leeds parish church, has done much to secure the due performance of the cathedral service. On the 24th ult. a new organ was opened, and at the service Mr. Crow, the organist, was assisted by Dr. Armes, of Durham Cathedral, and other organists of the Northern Province. The choir consisted of picked voices from the choirs of York and Durham, and the parish churches of Leeds and Wakefield, the object being to assemble a skilled choir capable of rendering, which it did most effectively, the typical specimens of English and foreign church music. The new organ, built by Messrs. Lewis, of London, consists of three manuals, and, including couplers, has fifty-three draw-stops. In the afternoon there was a public luncheon, and a second service at 3.30 p.m.

On the 27th of March, Mr. Alan Cole read a paper on "State Aid to Music" at the Society of Arts. The lecturer briefly alluded to the manner in which music was assisted by the government in France, Germany, Belgium, and other Continental countries. Numerous conservatoires, he said, were maintained in these countries, whilst in England we had only one, the Royal Academy of Music, to which £500 a year was granted by government. Mention was then made of the one shilling allowed for each musical pupil in elementary schools, and the rest of the lecture was devoted to an appeal for further aid and encouragement for the "National Training School for Music," at South Kensington. The lecture was listened to with much attention, and at the conclusion a vote of thanks was given to Mr. Cole. Sir Edward Du Cane presided.

THE very sad case of Mr. Thomas Chapman, for upwards of thirty years associated with Mr. Mitchell's Royal Library, who, whilst in the performance of his duties, was struck with paralysis, has been warmly taken up by a few sympathising friends, with the object of obtaining subscriptions to present him with a purse. As he has not only lost the use of his limbs, but also the power of speech, he is of course rendered incapable of resuming his avocation; and no time should be lost, therefore, by those desirous of assisting him, in forwarding contributions, which will be thankfully received by Mr. Mitchell, 33, Old Bond Street, or Mr. Burrage, Hon. Sec., 45, Tregunter Road, S.W.

THE eleventh trial of new compositions by the Musical Artists' Society took place at the Royal Academy of Music on the 6th ult., when a programme of much interest was provided. As the performance cannot be considered in the light of a public appeal, we merely mention that amongst the most attractive pieces were a pianoforte Sonata in C minor, by Mr. George Gear; a Trio for pianoforte, violin, and violoncello, by Mr. G. W. Hammond; and some effective songs by Dr. J. F. Bridge, Stephen Kemp, and C. J. Read. Mr. Charles Gardner accompanied at the pianoforte.

AN excellent performance of Mendelssohn's Operetta "Son and Stranger" was given, for a charitable object, at Langham Hall, on the 6th ult., before a large audience. The melodious, and in many parts highly dramatic music, was so well received as to make us wonder how rarely this work has been heard by English audiences. Miss Leonora Braham (*Lisbeth*), Miss Amy Gill (*Ursula*), Mr. Stedman (*Hermann*), and Mr. Wadmore (*Klaus*), were most efficient; the last-named artist creating a decided effect not only by his singing, but by the humour he infused into the character. The accompaniments were ably played by Mr. W. H. Thomas and Mr. Oliver King (pianoforte), and Mr. H. M. Higgs (Mustel organ).

We have much pleasure in drawing attention to the Sunday Organ Recitals by H. Heathcote Statham, Esq., at the Royal Albert Hall, the first of which will be given on the 5th inst. There will be no tickets sold; but we understand that admission will be granted to all who take an interest in the matter. It is intended to include in the series of programmes all the principal organ fugues of Bach (from vols. ii., iii., and iv., of the Leipzig edition), with the special aim of suggesting a variety of effect and treatment, such as the composer would probably have contemplated had he commanded the mechanical resources of a modern organ.

THE St. George's Glee Union gave its usual monthly Concert at the Pimlico Rooms, on Friday the 5th ult., the programme consisting of an admirable selection of sacred music, chiefly from the works of Handel and Mendelssohn. The solo vocalists were Misses Bessie Spear and Clara Nash, and Mr. Thurley Beale. Messrs. F. and F. R. Kinke played a duet for pianoforte and harmonium with much success; the latter gentleman also giving a pianoforte solo by Sir Sterndale Bennett. Messrs. T. Garside and Joseph Monday, as usual, conducted with great care and judgment.

A CHORAL Festival Service was held in the City Temple on Thursday the 11th ult., when sixteen choirs, or about 400 singers, took part. Three hymns—"Hark, hark my soul!" "Come let us join our friends above," and "Onward Christian soldiers"—were sung to tunes by Smart, Beethoven and Sullivan. Dr. Bunnett's Magnificat and Nunc dimittis in F, and Sir George Elvey's Anthem, "Praise the Lord," were also given. The whole service was good, time, tune, and expression being carefully attended to. Mr. Minshall presided at the organ in an efficient manner.

A CONCERT was given by Miss Mulholland at the residence of the Marchioness of Downshire, on the 27th of March, which was fully and fashionably attended. The *bénéficiaire*, a young Irish lady, who has pursued her studies for some time in Italy, made a highly successful *début*, eliciting warm and well-deserved applause, especially in a simple and pleasing song by Lady Arthur Hill, which was encored. Several eminent vocalists lent their assistance on the occasion, and Mr. John Thomas gave a harp solo with much effect.

THE members of the Trinity Choral Union gave an invitation Concert on Tuesday evening the 2nd ult., in the practice-room, Upper North Street, Poplar. Mr. T. Coburn, its founder, conducted, and Miss Anderson and Mr. Poole, organist of St. Luke's, Millwall, presided at the piano. The programme consisted of a new Cantata by G. Wells, with glees, part-songs, solos, &c., the whole of which were performed very creditably by the members, unassisted by professional aid, reflecting great credit on the Conductor and the executants.

IT is with much regret that we record the serious illness of Herr Joseph Lidel, the well-known and much-respected violoncellist, and also that his sufferings are deepened by the urgent need of pecuniary assistance. As it is announced that subscriptions will be received by the music publishers, named in the advertisement on p. 256, we sincerely hope that, after an arduous career of upwards of half a century in his adopted country, he will not be suffered to end his days in poverty.

ON the 10th ult. the Downs Musical Society gave an excellent performance of Haydn's "Creation" at the Downs Chapel, Hackney. The choir (which is evidently making good progress under its Conductor, Mr. Wallis) rendered the choruses with much effect. The soprano solos were

taken by Madame West, and the tenor and bass by Messrs. Stedman and Wadmore respectively, their exertions being thoroughly appreciated by the audience. Mr. Henry Parker, as usual, was a most efficient accompanist.

WE much regret to announce the death, on the 25th of March, of Mr. C. J. Bond, of Brighton. The deceased was a pupil of Attwood, and a chorister of St. Paul's Cathedral, and from 1829 had taken a prominent part in musical affairs in Brighton. He was for thirty-six years organist of Trinity Church, and for seven years of St. Patrick's. Mendelssohn's "Elijah" was first performed at Brighton, under Mr. Bond's direction, in 1850.

DURING Lent, Special Services have taken place at St. Peter's Church, Windmill Street, on Sunday evenings, at which music has been a prominent feature. The choir has been assisted by Mrs. Loveday, Miss A. Fripp, Mdlle. Rudersdorff, Mr. Mansfield, and Mr. H. G. Froome, all of whom produced a good effect in various solos suited to the season. The organ accompaniments have been played throughout by the Organist, Mr. A. Dorey.

MADAME ST. GERMAINE gave a Soirée Musicale on Tuesday evening, the 11th ult., at her residence, Holland Place, Kensington, when a programme was provided which exhibited to much advantage the proficiency of her pupils, both in solo and part-music. Sir Julius Benedict accompanied two of the songs on the pianoforte; and the concert, which was fully and fashionably attended, was in every respect highly successful.

MESSRS. PUTTICK AND SIMPSON announce that they will sell by auction, on the 15th inst., the whole of the unpublished manuscripts of Rossini, numbering 154 works. Each purchaser, it is stated, will be entitled to register the copyright in his own name, and each piece is signed by the composer. So interesting a sale will no doubt attract a large number, not only of music-publishers, but of amateur collectors.

AT All Saints', Gordon Square, the Psalms are being chanted, at the 7 o'clock Sunday evening services, to Crowdys' Cadences, otherwise known as "Free Chant." In this form of recitation the musical phrase consists of two notes to each half verse of words, and by its use (so it is claimed) the choir and congregation can divide the words automatically, without any pointing marks beyond the Prayer-Book colons.

WE understand that Dr. Armes's Oratorio "Hezekiah" is to be included in the prospectus of the forthcoming Worcester Musical Festival. The work was written for and performed at the series of concerts given by Mr. William Rea, at Newcastle-upon-Tyne, in aid of the Infirmary, last December; and since then the composer has added two new Choruses.

ON the 24th ult. the marriage of Florence Marian, only daughter of Mr. Henry C. Lunn, with F. Dyson, eldest son of the late James Lacy, Esq., of Salisbury, was solemnised at St. George's, Bloomsbury, the officiating minister being the Rev. Charles Lacy, uncle of the bridegroom. Mr. E. H. Turpin presided at the organ.

THE performance of Rossini's "Mose in Egito," by the Sacred Harmonic Society on the 24th inst., promises to be an event of much interest in this season's series of concerts. In order to ensure the most satisfactory rendering of the work, we understand that special rehearsals have been given, under the direction of Sir Michael Costa.

A NEW and suitable concert organ is now being built for St. James's Great Hall by Bryceson Brothers and Ellis. The present case-work is to be extended and completed. The original decorations specially designed long ago by the late Mr. Owen Jones will be carried out forthwith, and before the new instrument can be erected.

WE learn that an amateur in Yorkshire has become the fortunate possessor of the famous Ruggerius violoncello, which has been so many years the property, and favourite solo instrument, of the prince of violoncellists, Signor Piatti.

HER MAJESTY THE QUEEN has been graciously pleased to accept a copy of the new loyal national chorus written by the Rev. R. Potter, M.A., Rector of Corley, composed by Dr. Monk, York Minster.

REVIEWS.

L'Allegro, Il Pensieroso, ed Il Moderato. Oratorische Composition von Georg Friedrich Händel, mit ausgeführtem Accompagnement bearbeitet von Robert Franz. Partitur.

[Leipzig, Leuckart.]

THOSE who speak of England as a Handel-loving country are not far wrong. We do love Handel in a measure denied to any other composer. Yet it is astonishing, considering the number of the master's great works, how few of them are known. Even from his Oratorios a large group might be taken as almost entirely new to the English public. Can we say that "Esther" is aught but strange, notwithstanding an occasional performance? or "Deborah"? or "Athaliah"? or "Semele"? or "Joseph"? or "Hercules"? or "Alexander Balus"? Why is this? An answer to the question would necessarily include a variety of considerations, with only one among which we are now concerned, and that one refers to the need generally admitted of adapting Handel's thin score to the modern orchestra. We entirely waive the argument whether or not any circumstances can justify interference with the work of a dead master. Those who maintain the negative have heavy odds against them, and it has come now to be regarded as a matter of course that Handel's instrumentation should be brought up level with the times. We have known this done in several cases recently. When "Jephtha" was revived by Mr. Barnby, additional accompaniments were written for it by Mr. Sullivan; and when "Esther" and "Susanna" were produced at the Alexandra Palace by Mr. Weist Hill, a similar task was entrusted to Mr. Halberstadt. But it is not every concert-giver who can afford to pay a competent musician to do such delicate work, nor can a competent musician be easily found to undertake it. This, we doubt not, is one of the reasons why so many of Handel's Oratorios, Cantatas, &c., are neglected. It is supposed that they would have no chance without modern orchestral effects, and where provision has not been made for those effects the works are permitted to remain unknown. Herein, we sincerely believe, lies an explanation of the scant regard bestowed upon the grand composition now under notice. "L'Allegro ed Il Pensieroso," though wanting the interest of a story, if not of an "argument," is undoubtedly one of Handel's finest inspirations, and shows, perhaps, more conclusively than any other, the scope of his genius as a master of expression. It passes through the whole gamut of human feeling, and sketches with a master hand the characteristics of every emotion. For mirth it gives us "Haste thee, nymph;" for light-heartedness, "Come, and trip it as you go;" for pensiveness, "Join with thee calm peace and quiet;" for religious feeling, "There let the pealing organ blow;" and so on till example crowds upon example in embarrassing number. We find it hard to believe that such a work is rejected *per se*, and we earnestly wish to make the fact conspicuous, that as far as the want of additional accompaniments presents an obstacle to revival, the obstacle exists no longer. Nor, indeed, has it existed for seven years. It was in September, 1871, that Robert Franz completed the task of adapting the accompaniments of "L'Allegro ed Il Pensieroso" to a modern orchestra. Not everything done in Germany, however, becomes quickly known in England, and, to the best of our belief, Franz's version of the work has never had a hearing this side of the North Sea. Surely to call attention to the fact will be enough.

We need not take much pains to vindicate Franz's position as a writer of additional accompaniments. He has done much in that way, and so rarely made a mistake, that it is easy to believe him specially gifted for the work. Special gifts, or, at any rate, common qualities developed in a special degree, are necessary to it. High technical skill is of course demanded, but, in addition, there must be a perfect acquaintance and sympathy with the method of the original composer, and a complete subordination of self. The temptation is to do what the restorer thinks best, rather than what a study of the original shows the composer would have done had he possessed modern re-

sources. And this is a temptation particularly hard to resist. Many have yielded to it, as the frequenters of Exeter Hall well know. Even Mozart is amongst their number; the offence in his case, however, being condoned by the result of genius. On the other hand Robert Franz is a model of good judgment in union with self-restraint. His accompaniments, in small details as in general character, reflect the style and method of the original work to an extent that makes us marvel. Looking, for example, upon the score before us, it is hard to disabuse the mind of a notion that the whole work is by the same hand. And yet Franz does not hesitate frequently to add matter of his own, as when he takes the opening unison phrase and builds upon it an independent theme. In almost every case, however, the welding of old and new is so neatly done, and the new so closely resembles the old, that even a cultured stranger might accept the result, apart of course from the instruments employed, as pure Handel. Than this we know no higher success in the premises. But Franz is to be further commended for the moderation with which he has used the resources at his command. It sometimes happens that writers of additional accompaniments fall into the error of supposing that because certain instruments are in modern orchestras they must necessarily be employed. The result is often incongruous colour, and almost always the overloading of the original matter. Herr Franz makes no such mistake. In the work before us the fullest orchestra is made up thus: two trumpets, two horns, drums, two flutes, two oboes, two clarinets, two bassoons, and strings. From first to last the trombones have not a note, and even the trumpets are sparingly employed apart from the instances in which Handel introduced them himself. To put the matter briefly and with emphasis, we cannot imagine a result more in consonance with the character of the original. While preserving to Handel his individuality, even in details, Franz has contrived to modernise his orchestra, and now there only remains to reap the benefit. Will not some one or other of our societies or artistic concert-givers take up "L'Allegro" as we here have it, and show the public how great a masterpiece they have hitherto been content to know only by detached fragments?

Novello's Music Primers. Edited by Dr. Stainer.

Speech in Song, being the Singer's Pronouncing Primer of the principal European languages, &c. By Alexander J. Ellis, B.A., F.R.S., F.S.A., &c. [Novello, Ewer and Co.]

THIS is a most formidable *liber primarius*. Talk of "greats" or "smalls," or Indian Civil Service examinations, they are nothing to what it is evident the musical student of the new generation may have to undergo. He will perhaps be expected to critically compare the Greek texts of the ancient harmonicians, and to be able to improve the Latin of Meibomius. He must be a fair mathematician, a consummate linguist, an acoustician, and tolerably well versed in the kindred physical sciences. When he has mastered his pianoforte as well as these acquirements, and has skimmed through harmony, counterpoint, canon, fugue, form, orchestration, and the history and literature of music, he will take Mr. Ellis's "primer"—as the author tells us to call it—and learn "glossic." On this last account we congratulate all musicians who were born some years ago; for they are not likely to take to glossic now. Not that glossic or Mr. Ellis's book are unimportant—far from that. The new Primer is not only important, but of great interest. It is, however, immensely more difficult than the author thinks. He may add that it is we who are immensely more stupid than we think. That is possible—indeed, he has convinced us of it; for we leave it to any average intelligence to rise, as they say in reviews, from the perusal of this work, and confess if it does not feel itself considerably "shut up." We understand all about the "flatus" *flatus*, the "physems" *fei'semz*, the "arytenoids" *ar'iteenoids*, and can even get over "cartilaginous" *kaartilaj'inous*, but "toe" *toa* bothers us. So do other *e* finals when represented in glossic by *u*. *Toe* and *so*, written *toa* and *soa*, seem to indicate a species of what Mr. Ellis would call a "recoil," which in other respects is

an interesting and important feature in his theory and analysis of pronunciation. Neither do we quite appreciate his distinction between "thin" and "then," the latter word being written "*dhen*." The distinction in the sound is plain enough, but the slightest indication of the letter D implies that the tongue touches the palate; whereas in the word "thin" the tongue touches the teeth, and in "then" it touches only the gums in the lower cavity of the mouth. The assistance of the palate produces a different effect to our *th* in "then." Of course, it is easy to criticise according to individual appreciation the details of a system which must have cost Mr. Ellis a lifetime of thought and labour, the general results of which are gratefully recognised by the philologists of the day; but his invention, like all others, will have to go through the sieve. Whatever re-arrangement may be made in the phonetic characters, the general theory of "Speech in Song," from the mechanical production of sounds through the vocal organs to their classification as tested by the most recent scientific theories of resonance, should be eagerly studied by young singers of intelligence. The labours of Mr. Ellis in that department are so well known they require no recommendation on our part. We would rather advert to one or two little points for consideration. On behalf both of the singer and of euphonious English, we cannot too highly approve Mr. Ellis's condemnation of the custom, so common in our best writers, of using *a* instead of *an* before certain words commencing with the aspirate. The right rule was given years ago by one of our best grammarians, Dr. Crombie. When the accent is on the first or third syllable the aspirate is used—as "a history," "a histrionic;" and not when on the second—as "an harmonic," "an historical," &c. When we come in "Speech in Song" to the other modern languages, Mr. Ellis tells us that in Spanish there is no aspirate. He means, of course, that the *itch* is not sounded in that language. The ordinary cockney pronunciation of "the Alhambra" is more correct than that of the exquisite who wishes to separate himself from the vulgar by overdoing his *itches*. The *h* in Alhambra only broadens the sound of the word, giving it a slight tinge of its Moorish origin. On the other hand, there is no language which contains a stronger aspirate than the Spanish in the *j*, and in a less degree in the *g*. We do not wish to air a little special knowledge, but Mr. Ellis will thank us for telling him that were singers or his readers to pronounce "Virginea" as he gives it (page 135), *veer-khee-neao*, it would be truly terrifying to the Spanish scholar. The pronunciation is *veer-heeneo* with a very strong "phym" indeed. The least touch of the *k* would represent the commonest vice of Englishmen in attempting to speak Spanish. As a compensation for so slight an error in his Spanish, Mr. Ellis suggests to us not to think we are speaking fine German in saying "Ger-te" for Goethe, one of a thousand useful and excellent hints the reader will find in the rather stiff pages of this "Music Primer." There is too much of it, and it wants system as to the immediate object in view. At times it descends to pedagogism in telling us how to pronounce "registration;" which might induce Messrs. Novello, Ewer and Co. to print their Primers on stout calico to provide against the depredations of tiny fingers. At other times it attacks questions or enters into details only interesting to the educated philologist. But any one, if even indisposed to pursue the study of glossic, and therefore unable to thoroughly comprehend Mr. Ellis's book, can at all events derive from a chapter or two here and there, and an occasional reference to the index and dictionary, certain novel and interesting notions in regard to the phenomena of speech that we can promise him have not hitherto been dreamt of in the philosophy of most of our readers. We do not think that Herr Henschel would sing "nicht" *neekyht*, nor are we satisfied that the notation of inchoant diphthongs, and other equally difficult matters, is anything like settled. But in racing over "Speech in Song," as we have done, without an attempt at diving into its profundities, we knew beforehand we could have no higher authority on the subject than Mr. Ellis, and are satisfied it only wants some previous knowledge, as well as a little effort and leisure, on the part of the reader, to invest this Primer with a practical importance superior to that of any in the series in which it appears.

Songs of Israel. Being Psalms, Hymns, and Chants, with Hebrew words, as used in the Synagogue service, and an English paraphrase. Composed and arranged for four voices, with an accompaniment for pianoforte or organ. By A. Saqui, Choirmaster of the Old Hebrew Congregation, Liverpool. [Boosey, Patey and Co.]

MR. SAQUI tells us, in explanation of his motive for issuing this collection of music used in the Synagogue service, that on assuming the direction of the choir of Liverpool Old Hebrew Congregation, he found that most of the pieces published for Hebrew worship were by Continental composers, and written for females to sing the soprano parts. As females, however, do not take part in the choral service of orthodox choral congregations, he was compelled either to transpose them, or to compose new melodies, a selection from which is contained in this volume. If his work had been intended only for the use of the synagogue, of course there could have been no reason why the Hebrew words should not have been retained; but, in anticipation of the music being acceptable to other than Hebrew congregations, an English translation—or, rather, paraphrase—has been fitted to the melodies, with much care and judgment. Whether the editor's desire may be fulfilled we cannot say; but certainly there is much devotional simplicity in several of the numbers, all of which are admirably in sympathy with the text. The harmonies are usually somewhat bald, and the accompaniment has rarely an independent part; yet many of the pieces—especially the Hymn, "Praise ye the living God," the Psalm, "Lift the sound of high acclaim," and the Hymn, "When death comes near,"—we can imagine might produce a fine effect when sung by a well-trained choir.

Hark! 'tis Music. Part-song.
Come away to the woods. Part-song.
Sweet hour of rest. Part-song.

Written and composed by Gabriel Davis.
[Novello, Ewer and Co.]

THESE part-songs are unequal in merit, but all are melodious, carefully voiced, and in sympathy with the words. As Mrs. Davis is her own poet, she cannot complain if her verses do not inspire her with a very high order of music; and if, in her double capacity of author and composer, we affirm that her ambition has not led her to soar beyond her powers, we presume that we award all the praise she could desire. There is very little attempt to do more in the first song on our list than colour the words with a smoothly harmonised theme, the accompaniment being merely a reduction of the voice-parts. "Come away to the woods" has rather more point, the responsive phrases throughout being exceedingly happy. "Sweet hour of rest," commencing with a symphony, has an independent pianoforte accompaniment, which much heightens the effect. The passages of imitation, however, on the third page, where the basses commence the answer on a bare fourth with the sopranos—alternately perfect and diminished,—we cannot like. This, of course, could be easily altered.

Together. Song. Words by Miss Amelia B. Edwards.
Music by Mrs. Mounsey Bartholomew.

[Novello, Ewer and Co.]

A PLEASING and well-written semiquaver accompaniment which runs throughout this song gives much life to the simple theme which Mrs. Bartholomew has wedged to the poetry; and both music and words are most attractive. The modulations are natural and always appropriate to the text; one especially where the close in B major (page 2, eighth bar) is followed by a phrase in G major and another in E minor being particularly happy. We are glad to see songs of so artistic a character rapidly multiplying.

The British National March. For the Pianoforte. By George Dolman. [Simpson and Co.]

MR. DOLMAN has chosen a somewhat ambitious title for a March which we should imagine must be his first attempt at composition, for, not to dwell upon the harmony of the first two bars of his theme, where the third inversion of a dominant seventh rises to the second inversion of a key-note triad, he has actually written the melody of "God save the Queen" in $\frac{2}{4}$ time and marked it $\frac{2}{4}$, and afterwards forced it into common time, or rather $\frac{2}{2}$, so

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distorting the natural accents of the words (which are written under the notes) by making the stress fall upon "thee" and "she," that it appears almost like burlesque. We trust that this March will not be accepted in foreign lands as a specimen of "British National" music.

Six Original Pieces. Composed expressly for the Estey Organ. By E. C. Essex. [Hodges and Essex.]

THESE pieces fulfil their mission and are exceedingly effective on the instrument for which they are composed. They are of a classical form and vein, and as compositions are very fairly manipulated. Their chief attractiveness consists in being of a sound healthy style, and presenting no passages likely to cause the performer much trouble.

FOREIGN NOTES.

UNDER the title of "Alma l'Incantatrice" (the Enchantress), M. de Flotow's new Opera in four acts was produced for the first time at the Théâtre-Italien in Paris on the 9th ult., with Mdlle. Albani as the heroine, and was extremely well received, although the opinions of critics are divided as to the originality of the music. The new work of the veteran composer of "Martha" is, in fact, a development of two previous treatments by him of the same subject, the first of which was brought out as early as 1843 at the Paris Opéra-Comique as a one-act Melodrama called "L'Esclave de Camoëns," the second being an Opera in three acts entitled "Indra," which was successfully produced ten years later, in 1853, at Vienna. "L'Esclave," "Indra," and "L'Incantatrice," then, are one and the same ideal personification of an Indian girl, whom the author of the libretto, M. Saint-Georges, has brought into contact with the great Portuguese poet, Camoëns, while living in exile at Goa, and whose adventures in company with the poet upon his subsequent return to Lisbon form the chief elements of interest in the drama. The plot is extremely simple, there being but few leading characters involved, viz., besides that "created" by Mdlle. Albani—who, according to the unanimous opinion of the French press, proved a veritable enchantress both vocally and histrionically—those of Camoëns (Nouvelli), an innkeeper, and his wife *La Zingarella* (Ramin and Madame Sanz), and the King, *Don Sebastian of Portugal* (M. Verger). Since the above first representation, M. de Flotow's new work has had three repetitions previous to Mdlle. Albani's departure for London, after which it will be laid aside for a short time only to reappear at the Italien in its original French version. At the Opéra-Comique a new Opera in three acts, entitled "Suzanne," is in course of preparation, the scene of which is laid in England, the chief actors being undergraduates at the Cambridge University about the year 1780. The composer is M. Paladilhe. The musical and operatic performances at the resuscitated Théâtre-Lyrique will be inaugurated by M. Samuel David's choral and orchestral work entitled "Triomphe de la paix," a subject which, we trust, will eventually prove appropriate in the present crisis of European politics. At the Grand-Opéra the rehearsals of M. Gounod's Exhibition Opera, "Polyeucte," continue with great activity under the superintendence of the composer. Mdlle. Mauri, the young dancer from the Scala at Milan, is to make her *début* in the great scene in the fourth act, the "Fête de Jupiter."

A somewhat curious question is being raised before the Paris Civil Tribunal respecting M. Gounod's Opera, "Cinq-Mars." It appears that before setting to music MM. Gallet and Poiron's libretto, the composer had for some years been in the possession of another text-book, bearing the same title, from the pen of MM. Planard and Saint-Georges, which, however, not being quite to his liking, he had ultimately laid aside. The heirs of the joint authors of the abandoned libretto now consider that some compensation is due to them either directly by the payment of a sum of money, or indirectly by way of granting them a share in the rights of collaboration, upon the work represented at the Opéra-Comique. Hence another of the many lawsuits in which it has been M. Gounod's misfortune to become involved.

A complete edition of the Memoirs of Hector Berlioz has just been published by Calmann-Levy in Paris, comprising the composer's autobiography, his travels in Italy, Germany,

Russia, and England, as well as a number of critical and polemical notes and essays. M. Grenier, the author of an excellent translation of Forkel's Life of J. S. Bach, has issued a French version of Herr Ehler's "Letters on Music."

Madame Norman-Néruda, the eminent violinist, has been the recipient of a series of ovations at the Concerts Populaires. M. Louis Coenen, the excellent Dutch pianist, has created much enthusiasm at a concert recently given by that artist in the French capital.

During the performances of Italian Opera at the Kroll'sche Theater at Berlin a young *débutante*, Mdlle. Saurel, has attracted the attention of connoisseurs on account of her exceptional vocal and dramatic powers. The operatic undertaking in question is, however, likely to be brought to an abrupt termination in consequence of the sudden disappearance of the *impresario*, Signor Trevisan.

Herr Wagner's "Nibelungen-Tetralogy" is gradually being placed upon the *répertoire* of the leading operatic stages of Germany. The first performance at Munich of "Siegfried" was to have taken place on the 22nd ult., with Herr Vogl as the representative of the hero. At Leipzig alternate performances of "Rheingold" and "Walküre" were to commence on the 28th ult. Hamburg and Schwerin have already produced parts of the Tetralogy, while the directors of the Cologne Stadt-Theater have obtained the permission of the poet-composer for the performance, at no distant date, of the entire work.

"Luther in Worms" is the title of a new oratorio by L. Meinardus, which was recently performed for the first time at Elberfeld, and which is said to be a work of great power and originality.

It is announced in German journals that Herr Julius Stockhausen, the eminent baritone, and for some years leader of the Stern'sche Gesangverein of Berlin, has accepted a professorship at the newly-founded Hoch'sche Conservatorium at Frankfort, of which Herr Joachim Raff is the director. Madame Schumann is likewise said to have accepted the post of Professor of the higher Pianoforte Classes at the same establishment. If these reports be true, the young institution bids fair to be soon raised into a position of high importance in Germany.

At the Viennese Conservatorium Madame Artôt-Padilla is likely to replace Madame Marchesi in the vocal section of the Imperial establishment.

Madame Pauline Lucca will, it is rumoured, shortly reappear at the Imperial Opera at Vienna as *Donna Anna* in "Don Giovanni," with Signora Trebelli in the character of *Zerlina*, and M. Faure in that of the *Don*.

A life-size portrait of Franz Liszt, "the benefactor of the institution," was recently unveiled with great solemnity at the Academy of Music at Pesth.

A catalogue of the valuable collection of books, music, &c., of the late Julius Rietz, has just been published at Dresden. It contains some 3,000 numbers, of which 1,020 appertain to practical music. The collection is to be put up to auction.

Mozart's grave, at the St. Mark Cemetery at Vienna, has lately been desecrated by some ruffians, who greatly disfigured the granite base of the splendid monument erected over the immortal master's remains, taking away with them the beautifully executed medallions inserted into the pedestal, among them one bearing the composer's profile. The perpetrators of this act of vandalism have not yet been discovered.

A bronze statue of Beethoven, cast at the Tourbain foundry at Vienna, is on its way to Paris to form part of the Viennese section at the International Exhibition.

A French *troupe* of operatic artists is just now performing with great success at the Opera House at Lisbon.

Beethoven enthusiasts may envy, in a sense, the amateurs of the town of Milan, where, thanks to the efforts of a resident professor, Herr Roeder, the immortal "Ninth Symphony" has just been heard for the first time.

According to the *Musikalischen Wochenblatt*, the Italian Opera at Moscow is not likely to open its doors next season, having closed this year with a deficit of some 100,000 roubles. It will probably be replaced by a national institution.

French journals announce the death of Eugène Gautier, a musician of merit, the composer of several operas, and for

some time the musical critic of the *Journal Officiel*. The non-success of his latest operatic work, "La clef d'or," which was brought out at the Théâtre-Lyrique last year, is said to have greatly affected his health. He died on the 1st ult.

Hermann Küster, for many years Musikdirektor at Berlin, and composer of several Oratorios, died on March 17, at Herford, in Westphalia.

The death is announced also of Madame Johann Strauss, the wife of the famous composer of dance music. She was once a favourite member of the Viennese Opera, under her maiden name of Jetty Treffz, and had acquired great popularity also in this country some quarter of a century ago.

We subjoin, as usual, the programmes of concerts recently given at some of the leading institutions abroad:

Paris.—Concert du Conservatoire (March 31): Symphony in D (Beethoven); Fragments from "Stabat Mater" (Salvayre); Adagio from Septett (Beethoven); Overture, "Carnaval romain" (Berlioz). Concert Populaire (March 31): "La damnation de Faust" (Berlioz). Concert du Châtellet (April 7): "La damnation de Faust" (Berlioz). Concerts during Passion-week.—Conservatoire: "Eve," Oratorio (Massenet). Populaires: "Le Déluge" (Saint-Saëns); Choral Fantasia (Beethoven); "Stabat Mater" (Rossini). Châtellet: Pastoral Symphony (Beethoven); Requiem (Berlioz).

Leipzig.—Conservatorium Concert (March 22): Quintett, G minor (Mozart); "Hommage à Handel" (Moscheles); Violin Sonata in A (Beethoven); Concerto, E minor (Chopin). Last Gewandhaus Concert (March 28): Symphony, D major (C. P. E. Bach); Symphony, G major (Haydn); Symphony, C minor (Beethoven). Last "Euterpe" Concert (March 19): Symphonic-poem, "Prometheus" (Liszt); part of Violoncello Concerto (Rubinstein); Scherzetto (Couperin); Tarantelle (Piatti); Symphony, C minor (Beethoven). Conservatorium Concert (March 29): Sonata for violoncello (Mendelssohn); Double Concerto (Spohr); Toccata; Fugue (Bach-Tausig), &c. Riedel'sche Verein (April 5): "St. John Passion Music" (Bach). Conservatorium Concert (April 2): Pianoforte Sonata, G major (Beethoven); Fugue for pianoforte (Hünefeld, pupil); Violoncello Sonata (Reinecke); Allegro and Preludes (Chopin); Rhapsodie (Liszt).

Berlin.—Symphonie-Capelle (March 17): "Ossian" Overture (Gade); Symphony, G minor (Mozart); Symphony, C minor (Beethoven); Overture to "Rosamunde" (Schubert); Huldigungs March (Wagner). Bilse Concert (March 20): Ottetti (Mendelssohn); Symphony, B flat major (Beethoven); Third Rhapsodie (Liszt); &c. Cäcilien Verein (April 8): "Faust" Music (Schumann). Sing-Akademie (April 12): "St. Matthew Passion Music" (Bach). Symphonie-Capelle (March 31): Overture, "Leonore" (Beethoven); Violin Concerto (Molique); Pastoral Symphony (Beethoven); Overture, "Medea" (Cherubini); Overture "Calif of Bagdad" (Boieldieu). Bilse Concert (April 3): Overture, "Euryanthe" (Weber); Phaëton (Saint-Saëns); Ballet-Music to "Rienzi" (Wagner). Symphonie-Capelle (April 3): "Faust" Overture (Wagner); Violin Concerto (Bruch); Symphony (Schumann); Minuet (Dorn).

CORRESPONDENCE.

DR. BLAKE OF SALISBURY.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR.—The second part of Dr. Grove's new "Dictionary of Music and Musicians," just published, has an article on Dr. Blake, the Cathedralist, wherein his Christian name is given as "William," and his death placed at "about 1780." If the writer of this account had taken the trouble to look at the short memoir in my "Psalmody," of which I believe he is not ignorant, he might have avoided these errors and been enabled to give some further information respecting the Doctor.

Since, however, my little attempt to serve the cause of musical biography is ignored in that quarter, perhaps you will kindly allow me to give in your columns the substance of my notes from the books at Oxford and the Chapter records at Salisbury.

The Rev. Edward Blake was born at Salisbury; entered at Balliol College, Oxon.; graduated B.A., Oct. 13, 1733;

elected Fellow of Oriel College, 1736; graduated M.A., July 6, 1737; elected Perpetual Curate of St. Thomas's, Salisbury, Nov. 18, 1740; graduated B.D., April 4, 1744; appointed Vicar of St. Mary's, Oxford, 1754; graduated D.D., Nov. 14, 1755; appointed Prebendary of Salisbury and Rector of Tortworth, Gloucestershire, 1757; died June 11, 1765.

In Landgon's "Divine Harmony," 1774, Blake is called "William," but those who relied on that description should have noticed that he is there styled "late," which would have prevented the second error.—I am, sir, faithfully yours,

HENRY PARR.

Vicarage, Yoxford, April, 1878.

P.S.—I may notice that in the first part of the "Dictionary" Attwood is stated to have been appointed Organist of St. Paul's in 1795, "on the decease of Jones," which is self-contradictory, as Jones did not die till February, 1796.

Again, Baildon's appointment as Organist of St. Luke's, Old Street, &c., is put at 1768, but I find him described in that office in 1762 and 1763. These slips, likewise, might have been escaped by attention to what your humble servant had to say on the matter.

THE STENOGRAPHONE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR.—In reply to "Young Composer," whose letter appeared in the MUSICAL TIMES for February, I beg to state the result of inquiries made of Messrs. Debain and Co. at their London house. In their answer to my letter it was stated that accessories of the kind were of little mercantile value, and that the demand for the Stenographone, when perfected many years ago by M. Debain, did not at all justify the usual outlay in establishing new instruments. Consequently the manufacture of similar ones had been thrown aside. Trusting that you will insert this in the next number of your excellent journal,—I am, sir, yours faithfully,

TYRO.

"G. A. C." writes to us to correct a slip of the pen in his letter which appeared in our last number. In paragraph two, "Rochdale, Yorkshire," should be "Rochdale, Lancashire."

TO CORRESPONDENTS.

* * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance. Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors thereof will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

ORGANIST.—Write to the Secretary of the College of Organists.

WILLIE SMITH.—Address the Registrar, National Training School for Music, South Kensington.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ANSTRUTHER.—The East of Fife Musical Association gave a most successful performance of Handel's *Judas Maccabaeus* on the 18th ult. Among the various Oratorios performed by this enterprising Society none appears to have given greater satisfaction.

BARBADOS, WEST INDIES.—Mr. T. W. Potter (Organist of St. Leonard's Church, Bridge Town), gave a Farewell Concert on Friday, March 1. The Concert was under the patronage of His Excellency, Governor Strachan, and the Right Reverend the Lord Bishop of Barbados, and was a complete success. The hall was quite full and the programme gave the greatest satisfaction. The admirably trained Amateur Choral Association, under the baton of their Conductor, Mr. Potter, gave an excellent rendering of the Choruses, &c. The following items may be especially noticed: The Bridal Chorus from Cowen's *Rose Maiden*; the Part-songs "Old Daddy Longlegs" (Macirone), and "The Chimes of Oberwesel" (Baumer); Miss Skeete's

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Song, Schira's "Do not wake me from my dream;" Mr. Potter's Song, "Nancy Lee;" and Mr. H. B. Skeete's Pianoforte Solo, Mendelssohn's Prelude and Fugue in E minor.

BEDFORD.—A highly successful performance of the *Messiah* was given at the New Corn Exchange on the 2nd ult., the principal vocalists being Miss Jessie Jones, Madame Mudie-Bolingbroke, Mr. W. Shakespeare, and Mr. Henry Pope, all of whom by their artistic delivery of the well-known solos in this work thoroughly won the good opinion of their hearers. The Choruses—especially "For unto us," the "Hallelujah," and "Worthy is the Lamb"—were most effectively rendered.

BELFAST.—Madame Schroeder gave her annual Concert on the 27th of March in the Ulster Minor Hall. The attendance was large; the programme judiciously selected and amply diversified. Both as a vocalist and pianist the *bénéficiaire* was highly successful, all her songs being re-demanded, and a pianoforte solo, for the left hand only, eliciting the warmest applause. Several artists lent their valuable assistance, and the concert was in every respect thoroughly satisfactory.

BIRMINGHAM.—The present series of cheap Oratorio Concerts given by the Philharmonic Union was brought to a close on the 26th of March with a performance of *St. Paul*. The principal vocalists were Miss Carina Clelland, Mdm. Barnett, Mr. T. M. Hayden (of Salisbury Cathedral), Mr. Hilton, and Mr. Carless. The orchestra was fairly effective, and the work, as a whole, was well performed. The efforts of this society to popularise great works have been very successful, and the general excellence of the chorus reflects the highest credit on the Conductor, Dr. Heap.—Mr. Stockley's Orchestral Concerts have this season been unfortunately limited to two, and the last took place in the Town Hall, March 28. The programme was excellent, comprising Mendelssohn's *Italian Symphony*, the Overtures to *Mirella*, *Anacreon*, and *Semiramide*; the Andante from Schubert's unfinished Symphony, and Finale from Haydn's *Departure Symphony*; two pieces from the ballet music of Rubinstein's *Feramors*, and an Organ Concerto of Handel's. All were well given. The vocalists were Miss Anna Williams, who created an exceedingly favourable impression, and Signor Fabrini. Mr. Stimpson performed the Organ Concerto. Mr. Stockley conducted with his well-known care and skill.—The last of Messrs. Harrison's Subscription Concerts, on the 8th ult., brought together a large and fashionable audience. The vocalists were Miss Helen Arnim, Mdm. Friedländer, Mdm. Patey, Mr. Edward Lloyd, and Mr. Santley, all of whom were highly successful. M. Musin (violin) and M. Ketten (pianoforte) created a similar sensation to that recorded on their previous visit. Mr. Stimpson performed two Organ Solos, and Mr. Thouless gave most efficient aid as Conductor.—On the 11th ult. the members of the recently established musical institution, Mr. Alfred J. Sutton's Choir, gave their first Concert at the Masonic Hall. The programme was somewhat long, but there was nothing in it of poor quality, and it was made specially interesting by the introduction of two pieces never before heard in Birmingham—Gounod's "By Babylon's wave" and Mendelssohn's *Motett*, "Saw ye not the pallid angel?" Besides these important items were Costa's *Date Sonitum*, Gade's *Spring's Message*, a selection from Handel's *L'Allegro ed Il Penseroso*, and the Solo and Chorus from Spohr's *Calvary*, "Tho' all thy friends forsake thee." These pieces afforded ample opportunity for the exhibition of the proficiency which the young choir has attained under Mr. Sutton's direction; and in the solo portions of the programme—all taken by members—there was ample evidence of the individual possession of excellent vocal gifts and of careful cultivation. The instrumental pieces were a solo for the violin, Romance by Otto Booth, Mendelssohn's Pianoforte Rondo Brillante in B minor, Ascher's *Fantasia* on Wallace's *Lurline*, and Osborne and De Beriot's *William Tell* Duet. All were well performed, and the violin Romance was demanded and repeated. Mr. A. J. Sutton conducted, and the greater part of the accompaniments were capably played by Mr. George Bond. There was a large attendance.—A performance of Handel's *Messiah* was given at the Town Hall on the evening of Good Friday. There was a chorus of about 200 voices, with Miss Ellen Lamb, Mrs. Forest Currie, Mr. Harper Kearton, and Mr. Tuke as principals; Mr. Stimpson at the organ, and Mr. Charles Ridgway, Conductor. The work was fairly well given, and there was a large attendance.—A series of Promenade Concerts at the Theatre Royal commenced on Saturday evening, the 20th ult.; an orchestra of sixty performers, recruited from Manchester and London, in addition to local sources, being engaged, and vocalists of the first class announced to appear; Madame Rose Hersee and Mr. Vernon Rigby being retained for the first two. Popular programmes, with occasional extracts from high-class works were well executed, under the direction of Mr. D. F. Davis and Mr. Humphries. The enterprise bids fair to be successful.

BLACKBURN.—On the 21st ult. Mr. T. S. Hayward, Organist of the Parish Church, gave a Concert in the Exchange Hall, which was not, however, so well attended as might have been anticipated. The artists were Miss Matilda Scott (soprano), Herr Bauerkeller (solo violin of Mr. Charles Hallé's orchestra), Mons. Van Biene (violincello), Mr. T. S. Hayward (solo pianoforte), and Mr. J. D. Bird (accompanist). The programme was well selected, the pianoforte performances of the concert-giver (a worthy pupil of the late Sir W. Sterndale Bennett), M. Van Biene, and Herr Bauerkeller eliciting warm and well-deserved applause.

BOLTON.—A Public Soirée was held in the Victoria Wesleyan School, on Saturday, the 6th ult., under the presidency of the Rev. C. F. Nitlingale. A selection of vocal and instrumental music was performed, interspersed with readings and recitations. Miss Mitchell presided at the piano, and with Messrs. Parkinson and Bolton gave an effective rendering of Haydn's No. 4 and 6 Symphonies. Songs were contributed by Messrs. W. Longworth, Lee, Ramsden, and Harker, and some Choruses were sung by a choir of about thirty voices.

CORK.—The last Concert of the Orchestral Union for the present season took place on the 28th of March at the Assembly Rooms. The band, which was augmented for this occasion to nearly sixty performers, performed the Overture to *Alfonso und Estrella* (Schubert), "Hung-

garian Suite" (Hoffmann), "Marche romaine" (Gounod), and the "Traummarsch" from Wagner's *Götterdämmerung*. Hummel's Septett in D minor for pianoforte (Mr. A. Hill), flute (Mr. Galley), oboe (Mr. Frankham), horn (Mr. McClelland), viola (Mr. Pickering), violoncello (Mr. Harrington), and contrabass (Mr. Howcroft), was also included in the scheme. Mr. Arthur Hill played Mendelssohn's *Pianoforte Capriccio* in B minor; and the vocalists were Mrs. Craig, Miss Truscott, Mr. Harvey, and Mr. O'Leary. Mr. W. Ringrose Atkins conducted.

CREWE.—The members of the Philharmonic Society gave their first performance of Handel's *Serena*, *Acis and Galatea* (followed by a Miscellaneous Selection), in the Town Hall, on the 26th of March, under the leadership of Mr. F. James. The principal vocalists were Miss Pauline Topliffe (Manchester), Mr. G. Howard Welch, R.A.M., (Durham), and Mr. J. Warham (Netherton). The band was under the leadership of Mr. S. Benn, of Mr. Charles Hallé's orchestra. Mr. G. Young presided in an efficient manner at the harmonium and pianoforte. The concert was a decided success, both musically and financially; and for the admirable way in which the choral portions of the work were rendered great credit is due to the Conductor, Mr. F. James.

DERBY.—At the Concert of the Choral Union, on the 9th ult., Haydn's *Coronation Mass* and Mendelssohn's music to *Athalie*, were excellently rendered. The principal vocalists were Miss Jessie Jones, Miss D'Alton, Mr. C. H. Coulson, and Mr. R. J. Smith. The narrator in *Athalie* was Charles Fry, whose intelligence and elocutionary power were much admired. The Choruses as well as the Solos in both works were thoroughly satisfactory. Mr. Cox presided with much ability at the organ.

EDINBURGH.—The Nicolson Street Church Musical Association gave a performance of Handel's *Athalie*, in the Literary Institute Hall, on the 16th ult., before a large audience. The Chorus were sung with much accuracy and precision, and gave evidence of careful rehearsal. The solo parts were sustained by members of the Society, and several of the Airs and Duets were received with warm marks of approval. The Misses Kennedy and Messrs. Tendall and Anderson were efficient accompanists, and Mr. James B. Shaw conducted with care and ability.

GLASGOW.—On Saturday evening, March 30, the members of the Glasgow Abstainers' Union gave for the first time a Concert in the New Public Halls, when Macfarren's *Cantata*, the *Lady of the Lake*, was performed. The choral parts were well sung by the members of the Paisley Tonic Sol-fa Institute, conducted by Mr. John A. Brown, the Four-part Song "Not faster yonder rowers' might," sung by the female chorus, "Hail to the chief!" and "He is gone on the mountain," being especially well rendered. Miss Jose Sherrington, Miss Helen D'Alton, Mr. Hollins, Mr. Beale, and Mr. Thornton Wood were the soloists. Mr. Frederic Archer, of the Alexandra Palace, London, accompanied on the organ, and the harp obbligatos were efficiently played by Mr. Coleby. The Concert was most attractive.

GLoucester.—The Choral Society gave its last Concert for the season in the Shire Hall, on the 9th ult., when *Jephtha* was performed. Of the soloists Miss E. Taylor, R.A.M., in place of Miss Hilda Wilson (who was indisposed), and Miss Stockwell were the most successful. The choruses went with remarkable precision considering that the Oratorio was unfamiliar, and that but short time was available for practice. A small band, led by Mr. E. G. Woodward, and assisted by Mr. J. A. Mathews (harmonium) and Mr. Hayward (pianoforte) played the accompaniments. Mr. C. H. Lloyd conducted. The works given by the Society this season have been Bach's *Christmas Oratorio*, Barnett's *Ancient Mariner*, and Handel's *Jephtha*.—A series of Special Services have been held in the Cathedral on Thursday evenings during Lent, when the choir was augmented by a number of volunteers from the Choral Society. A portion of Haydn's *Passion Music* was given each evening.—A Concert by the Gloucester Orchestral Association took place on the 23rd ult., at the Corn Exchange. The band numbered fifty performers, and was conducted by Mr. E. G. Woodward. The Overtures to *Rosamunde*, *William Tell*, and *Masaniello* were given with much finish; Boccherini's Minuet for Muted Strings was played with great delicacy, and Schubert's beautiful Ballet Music from *Rosamunde* showed the hand at its best. Mr. C. H. Lloyd (who had a very hearty reception) played the pianoforte part in Beethoven's Concerto in E flat, Op. 73; and Mr. Waite was successful in a Violoncello Solo. Miss Bertha Griffiths was the vocalist. The room was crowded.

HARROW.—On the 27th March, in the Speech Room at Harrow School, the first performance of Mr. John Farmer's quasi-Oratorio, *Christ and His Soldiers*, was given. The libretto of this work is made up of well-known hymns, woven together in such order as to complete the argument and connect the story of the various phases of Christian warfare, so that the whole is intelligible to the youngest child. Some of the choruses may almost be called dramatic; all indeed are exceedingly fresh and attractive. There was a highly efficient choir of about sixty voices, and an orchestra numbering about forty performers. The soloists were Miss Fonblanche, Miss Annie Butterworth, and Mr. Pratt; Mr. Hooper (tenor) assisting in the quartets. Mr. Humphrey Stark, Mus. Bac., Oxon, presided at the organ, and Mr. Farmer conducted. The performance was in every respect thoroughly successful.

LEE.—Under the Conductorship of Mr. C. Warwick Jordan, Mus. Bac., Oxon, the Lewisham Choral Society gave its closing Concert for the season on March 30, at the Public Hall. Miss Agnes Ross, Mr. Barton McGuckin, and Mr. W. Webster, jun., were the principal vocalists. M. Léon Cats (solo violinist) to the King of the Netherlands) played Wieniawski's Polonaise in A, took the solo part in Gounod's Meditation on Bach's Prelude, and performed in Beethoven's Sonata in D for Pianoforte and Violin, each piece being deservedly applauded. Mrs. Harry Brett ably accompanied M. Cats in the Polonaise and played in the Beethoven Sonata. Miss Victor Bath assisted at the pianoforte in the Meditation and played one of Mendelssohn's Concertos. The orchestral music, which consisted of the instrumental portion of Mendelssohn's *Lobgesang*, the Overture to

Paradise and the Peri (Bennett), and the Overture to Cherubini's *Anacreon*, reflected great credit both upon the Conductor and his colleagues.

LEEDS.—The last of the Town Hall Popular Concerts for the season took place on Saturday, the 6th ult., before a large audience. The principal portion of the programme was composed of Glees and Part-songs, which were well rendered by the combined forces of the Leeds Arion and Calverley Glee Societies. Solos were sung by Mr. E. Jackson and Mr. A. Grimshaw, and a pianoforte piece was played by Miss L. Drake. Dr. Spark contributed some excellent organ solos. At the conclusion of the season it is but just to pay a tribute to the general excellence of these concerts. At a merely nominal price the music-lovers of Leeds have had the opportunity of hearing really high-class music carefully selected and well rendered, for, notwithstanding that the concerts were termed "popular," the compositions performed at them have been of such a character as materially to improve the taste and advance the musical education of the hearers. Without at all sacrificing quality, local singers were given an opportunity of coming before the public, and several most promising débuts were made during the season. Let us hope that this most commendable feature will be preserved in the next year's series.—On the 6th ult. Dr. Spark, the Leeds borough organist, gave a lecture in St. George's Schoolroom on "The Minstrelsy of Old England," before a large audience. The lecturer introduced his hearers to the earliest example extant of English music, "The Chanson de Roland," supposed to have been sung by a minstrel at the Battle of Hastings; as well as the oldest psalm known, "Sumer is coming," a psalm for four voices. The song he played himself on the piano, and the canon was sung by Miss M. A. Holroyd, Miss Esmeline Kennedy, Mr. Ludgate, and Mr. Dodds, who assisted Dr. Spark with musical illustrations. The Rev. B. Mills presided, and at the close of the lecture a hearty vote of thanks was accorded by acclamation to Dr. Spark. The recent performance of Bach's *St. Matthew Passion* at the Parish church was so excellent as to demand more than a passing recognition. All the deeply pathetic short choruses were given with true devotional feeling; and the more elaborate choral pieces, from their broad and massive character, might almost have been written for Yorkshire voices, so exactly suited is this kind of music to the roundness, weight, and volume of tone peculiar to these choristers. All the solo parts, without exception, require to be sung most carefully and skilfully to be at all effective; and this much we may venture to assert, that—in the absence of an orchestra—Mr. R. S. Burton, the able and talented organist; the two accomplished ladies, in such pathetic and touching Arias as "Break and die," "Jesu, Saviour, I am thine," "Have mercy upon me," "See the Saviour's outstretched arm;" and the male principals (honourable mention ought to be specially made of the tenor), as well as the members of the chorus generally, gave as good an interpretation of this enormously difficult music as could possibly be either wished for or reasonably expected. *Passus et sepultus est*, "He suffered and was buried," is the subject of this truly sublime masterpiece; the church, therefore, with all its holy associations is the proper place to hear it sung; and the Rev. Dr. Gott, in the last of the three most admirable and appropriate addresses which were delivered, was right when he eloquently remarked that the spirit which animated that noble music should stir something beneath the surface of our lives.

LEICESTER.—The members of the new Choral Society performed Mendelssohn's *Elijah* for the first time at the Temperance Hall, on Tuesday, March 26. The principal vocalists were Madame Lemmens-Sherrington, Miss Cummings, Mr. B. McGuckin, and Mr. Santley. The performance was in every respect highly successful and creditable alike to the Society and its able and indefatigable Conductor, Mr. C. Hancock, Mus. Bac., Oxon., Organist of St. Martin's. The Amateur Vocal Society gave its annual *Invitation Concert* on Tuesday evening, the 9th ult., to a numerous audience. The works performed were a selection from Mendelssohn's *Christus* and *95th Psalm*, and H. Smart's *Bride of Dunkerron*. Mr. H. B. Ellis, F.C.O., conducted, and Miss Deacon was the accompanist.—On Sunday evening, the 14th ult., Rossini's *Stabat Mater*, with orchestral accompaniments, was performed, for the first time in Leicester, at Holy Cross Church, Wellington Street, by the choir, assisted by a number of musical friends. The solos were taken in creditable style by Mrs. Winterburn, Miss Stanford, Messrs. Webster and Kelly, and the Duet by Misses Barratt and Mawby. The excellence of the performance was mainly owing to the numerous careful rehearsals, under the direction of Miss Clowes, the Organist. Mr. Oldershaw was the Conductor.—Bach's *Passion Music* was performed at St. Martin's Church, on the 16th and 17th ult., by the choir, largely augmented for the occasion by various musical societies. The soloists were Master Lowe (treble) and Master Smith (alto), from St. George's Chapel, Windsor; Messrs. Jackson, Birch, Gamble, Allen, and Martin. The accompaniments were played in masterly style by the Organist, Mr. C. Hancock, Mus. Bac. An appropriate address was delivered by the Rev. Canon Vaughan. The collection towards the new seats for the choir, on the first evening, amounted to £36. The attendance was large. On the second evening there was again a large congregation, and the collection amounted to £44 5s. 4d.

LEWISHAM.—Mendelssohn's *Christus* was sung at St. Stephen's on the Tuesday evening in Passion Week, with full orchestral accompaniments. The orchestra was composed of members of the Lewisham Orchestral Society, with Mr. Warwick Jordan as Conductor. The tenor solos were admirably rendered by Mr. T. W. Hanson (of St. Paul's Cathedral), and the choruses by a body of seventy voices. Mr. George C. Martin, the Sub-Organist of St. Paul's Cathedral, presided at the Organ, and gave an artistic rendering of one of Mendelssohn's Sonatas at the conclusion of the service.

LIVERPOOL.—Miss Dora Schirmacher's Pianoforte Recital, on the 5th ult., was a great success from a musical point of view, but unfortunately there were only enough people present to about half fill the small concert-room. Herr Heimendahl was the violinist, and Mr. F. E. Barnes, late Organist of St. Margaret's Church, Prince's Road, acted as accompanist. Miss Schirmacher's playing was admirable, and her reputation, which is already considerable, will be

greatly added to by her performance on this occasion. She was very warmly received, and recalled to the platform in more than one instance.—The members of St. Andrew's Musical Society gave an open Rehearsal at St. Andrew's Hall, Rodney Street, on the 9th ult., when Mendelssohn's *42nd Psalm*, Schubert's *Song of Miriam*, and Beethoven's *Ruins of Athens*, were rendered by an effective choir of about fifty voices. There was a crowded audience, and the performance passed off with great success. Mr. Tomasso Radcliffe was the Conductor.

MANCHESTER.—Madame Samson-Dunne gave her Annual Concert on Wednesday, the 10th ult., at the concert-room of the Athenaeum. Amongst the artists were Mr. H. Smith (solo violoncellist) who, in conjunction with Madame Dunne at the pianoforte, gave Mendelssohn's Sonata in D, Op. 58, and Dunkler's Caprice on Hungarian Airs; Mons. J. Jacobs (solo trombone) to H. M. the King of Holland) who performed with much effect Beethoven's "Adelaide," arranged for trombone, accompanied, and received an encore; Miss Redfern who played two pianoforte Solos, and Master Dunne, whose violin performances included one movement from Mendelssohn's Concerto in E minor. A varied and classical programme was relieved by the solo performances of Miss Payne on the zither. The pianoforte Solos of Madame Dunne were well received, especially Beethoven's "Moonlight Sonata." Miss Louisa Bowmont was the vocalist of the evening.

The last Concert of the season in connection with the Manchester Gentleman's Glee Club was of more than ordinary interest, for it witnessed the first performance in public of the glees to which have been awarded prizes by the Club in the recent competition, besides some of those which were submitted to the judges but were not fortunate enough to secure an award. In July of last year the Club advertised in the Manchester and some of the London newspapers an offer of two prizes of £20 each for the best serious and cheerful glee. This adventurous was responded to by 114 compositions, comprising sixty cheerful and fifty-four serious glee, and representing eighty compositions being sent in. After a careful examination, Hence, loathed "Melancholy" was selected as the best cheerful glee. The composer is Mr. Henry Lahet, of London. "Hush'd in Death" was selected as the best serious glee. This is the composition of Dr. Henry Hiles. One circumstance connected with the final decision is worthy of mention. Before deciding on the prize-winner of the best cheerful glee, the judges gave their award to another glee called "Humpty Dumpty" as the best musical composition, but left it to the committee to decide whether they could accept it as a glee. The committee decided that "Humpty Dumpty" hardly met their requirements as a glee, but was more of the nature of a musical joke. The decision was communicated to the composer, Mr. Alfred J. Caldicott, of Worcester. At the performance Mr. Caldicott conducted in person, and the glee met with such unanimous approval that (although encores were not permitted) he was compelled to accede to the loud demands for its repetition. Colonel Wilkinson then announced amid the greatest applause that the committee had unanimously decided to give a special prize to Mr. Caldicott.

NEATH, SOUTH WALES.—On Thursday, the 4th ult., a Concert was given at Alderman Davies' Schools by the Neath Harmonic Society. The programme commenced with "Blest are the departed," from Spohr's *Oratorio, the Last Judgment*, which was sung by the members of the Society in memory of their late conductor, M. Jules Allard. The first and second parts of the concert consisted of Bach's *Sacred Cantata, My Spirit with a Heaviness*, Mendelssohn's *42nd Psalm*, *As the Hart pants*, and Handel's *Ode, Alexander's Feast*, with orchestral accompaniments; the band and chorus comprising about forty performers. The Conductor was Mr. J. L. Matthews and Mr. E. G. Woodward led the band. The soloists, &c., were most ably rendered by members of the Society, the air "Softly sweet in Lydian measure" (from *Alexander's Feast*), by Mr. Hopkin Morgan, with cello accompaniment by Mr. Louis Waite, being especially effective. There was a most enthusiastic audience, the encores were numerous, and the concert highly successful. It may be stated that this was the first time of Bach's *Cantata* and Mendelssohn's *Psalm* above named being performed in South Wales. This Society, which has now been in existence nearly ten years, possesses a good amount of musical ability, and had during the above period performed some of the principal works of the great masters.

NEWBURY.—On the 12th ult., a Soirée took place at the Town Hall, in aid of the Temperance Society of this Town. The principal soloists were Miss Dolton, who was enthusiastically applauded, Miss Harpur, Mr. and Mrs. Freeman, Miss Staples, Messrs. Bates and Burdett. The choir consisted of about forty voices. Mr. W. J. Blacket conducted. Under the auspices of the Literary and Scientific Institution the first Promenade Concert held in this town was given on the 23rd ult., in the Corn Exchange. The band of the Victoria Rifles, under the management of Mr. Bandmaster Sibold, was engaged for the occasion, and performed a capital selection of dance music to a large and fashionable audience.

NEWPORT, I. W.—The Newport Choral Society, under the presidency of the Revs. Canon Connor and B. L. Green, commenced its career on Thursday the 11th ult. with a fine performance of *St. Paul*. The band and chorus numbered over 100, and was under the conductorship of Mr. W. R. Yelf; the orchestra being led by Mr. Charles Fletcher. The soloists were Miss Jessie Royd, Mrs. Bradshawe McKay, Mr. A. Kenningham, and Mr. Thurley Beale, and it is needless to say that such an efficient quartett did ample justice to the solos entrusted to them. Especial mention must be made of Mrs. McKay's delivery of "But the Lord is mindful." Mr. Thurley Beale created the greatest enthusiasm amongst a critical audience by his splendid delivery of "Consume them all," "O God have mercy," &c. Miss Jessie Royd was highly successful in "Jerusalem," and "I will sing of Thy great mercies," and Mr. A. Kenningham delivered the tenor music most conscientiously, Stephen's Recitative, "Men, brethren, and fathers," and the other trying recitatives being declaimed with great intelligence and artistic skill. The band played with much precision, and indeed so fine a performance has never yet been heard in Newport, thanks to the thoroughly efficient conductorship of Mr. Yelf.

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NORWICH.—The thirteenth Concert of the Norfolk and Norwich Musical Union was given in St. Andrew's Hall, on Thursday evening, March 28. The first part of the programme consisted of Mr. W. H. Cummings's Cantata, *The Fairy Ring*, the solos in which were sung by Miss Emma Beasley, Miss Orridge, Mr. Minns, and Mr. Smith, all of whom were exceedingly well received. In the miscellaneous pieces which constituted the second portion of the programme, the most noticeable features were Miss Beasley's rendering of Clay's song, "She wandered down the mountain side;" Mr. Arthur Bennett's brilliant performance of two movements from Sir W. Sterndale Bennett's Pianoforte Concerto in F minor; Miss Beasley's and Miss Orridge's duet, "Trust her not," and Miss Orridge's "Golden days."

PENNAENMAWR, N.W.—A Sacred Concert was given at the Gladstone Hall, on Thursday the 11th ult., in aid of the Workman's Reading Room, in which several ladies and gentlemen took part. Mr. J. W. Evans was the violinist, and Mr. W. B. Jones, of Bangor Cathedral, the accompanist. Among the pieces which were especially well rendered were "Angels ever bright and fair," by Miss Ridgway, "Be thou faithful unto death (St. Paul)," "Virtue, my soul, &c." (Jephtha) by Eos Maeol (encored), and "Whosoever drinketh" (*Woman of Samaria*, Bennett), by Mr. Davies. The Quartett "Ave Maria" (Gounod), for voice, piano, violin and harmonium, by the Misses Ridgway and Messrs. Evans and Jones, was also greatly appreciated; and the choir gave with good effect "Blessed be the Lord God of Israel," "Hallelujah," &c. The Hall was crowded with a fashionable audience.

ROTHERHAM.—On the 12th ult. an evening Concert was given in the schoolroom of the Congregational church, Doncaster Road, by the Choir of the church, assisted by Mrs. House, of Sheffield, on the occasion of the presentation of a massive silver salver, an illuminated address, and a splendid ivory *bâton*, silver mounted and exquisitely chased, to the honorary organist, Mr. C. H. Perrot, in recognition of his services for thirteen years as organist and choirmaster. The rendering of the several pieces reflected the highest credit on the executants, and the excellent playing of the band is deserving of recognition. One of the most notable features of the programme was that the majority of its several items were the compositions of Mr. Perrot, principal amongst which was the Processional Hymn, "Onward, Christian soldiers," consisting of chorus, semi-chorus, and chorus (in unison), with piano and flute obbligato, piano, flute, and violoncello, and piano, violins, and flute, and violoncello obbligatos, the rendering of which was so satisfactory that by request it was repeated in the second part. Other original pieces were a Part-song, "Ode to the cuckoo;" a Serenade, "Good night, beloved;" an Anthem, "Hear my prayer;" and a Madrigal "May morning." The concert closed with an Anthem by Dr. W. Spark, "And now Israel," which was conducted by Mr. Perrot, using the *bâton* presented to him for the first time.

SALISBURY.—The members of the Sarum Choral Society have just presented Mr. Aylward, their Conductor, with a testimonial expressive of their appreciation of his services to the Society. The testimonial consisted of a handsome clock, in black marble and bronze, with side ornaments to match. The base of the timepiece bore the following inscription:—"Wm. P. Aylward, Esq., from the members of the Sarum Choral Society in grateful acknowledgment of his skill, kindness, and untiring care as their conductor. March 18, 1878."

SELKIRK, N.B.—Mendelssohn's *Hymn of Praise* was given in the Volunteer Hall, on Thursday the 18th ult., by the Selkirk Choral Society. The second part consisted of selections from Bach, Schumann, Wagner, and Liszt. Mr. Nesbitt conducted, Mr. Alfred Heap, organist to the Rt. Hon. the Earl of Home, presided at the pianoforte, and Mr. Anderson, of Edinburgh, at the harmonium.

SHEFFIELD.—At the Albert Hall, Messrs. Peck and Wainwright have continued their twelfth series of Saturday afternoon Concerts, before good audiences, which the excellent character of the performances, chiefly instrumental, richly deserved. Miss Clara Linley and Miss Ferrier in their pianoforte solos and duets, and Mr. Peck as solo violinist, contributed much by their excellent playing to the attractiveness of these entertainments.

SHERBORNE.—The forty-second Concert of the Sherborne School Musical Society took place on the 8th ult., and was in every respect a great success. The selection of *Samson* for performance by a choir of schoolboys and schoolboy soloists was an ambitious one, but the performance amply justified the ambition. The school orchestra was reinforced by artists from both the Opera Houses, the Philharmonic, and the Crystal Palace, and the result was admirable. The general rendering of the Oratorio was extremely good; Ainslie sang the bass solos with good effect, the delivery of Harapha's recitatives, and the grand air "Honour and arms," being quite worthy of a much more experienced artist. Weekes made a very creditable first appearance, and Bastard was a most efficient alto, his "Weep, Israel, weep" being particularly good. The choruses were quite up to the usual standard—a very high one,—and the entire concert was highly creditable to Mr. Parker, who conducted with much ability.

TAVISTOCK.—An excellent performance, consisting of selections from Handel's *Oratorio of Esther*, was given in the Town Hall, on Wednesday the 24th ult., for the first time, we believe, in the West of England. The chorus numbered upwards of sixty voices and was conducted by Mr. J. F. Thynne, who for more than thirty years has held the appointment of organist and choirmaster of the parish church, and for whose benefit the performance was given. Mr. Thynne has considerable musical talent, and much experience, and his able training of the choir reflects the greatest credit on his somewhat difficult undertaking. The Rev. T. Gibbons, rector of Petertavy, gave a short lecture in connection with the work. Both solo and choruses were exceedingly well sung, many being redemandated. The hall was quite full, half the seats having been reserved beforehand, and it is hoped that such a successful performance may be repeated.

TRING.—On the 24th ult. the members of the Tring Harmonic Society performed Handel's *Messiah*, under the conductorship of Mr. Hobson. The soloists were Miss Jessie Rroyd, Miss Van Senden, Mr. Redfern Hollins, Signor Brocolini, and Mr. Theodore Drew,

Organist of Holy Trinity, Brompton. There was a large and appreciative audience, and the Concert was in every respect a complete success.

WHITTINGTON MOOR.—On Good Friday evening a performance of Handel's *Messiah* was given in the Assembly Hall in aid of the Congregational Church Building Fund. The solo vocalists were Madame George, Miss Walker, Mr. Thomas Cooper, Mr. Vincent Cooke, and Mr. L. Wilkinson. The whole of the recitatives and arias were admirably rendered, and the choruses were sung with much precision. Mr. J. White presided at the harmonium, and Mr. Walker conducted.

ORGAN APPOINTMENTS.—Mr. Claude R. Fowles, to All Saints' Church, Babacombe, Torquay, Devon.—Mr. G. H. Crookes, to the Parish Church, Broughty Ferry, Forfarshire, Scotland.—Mr. T. J. Leaman, to the Parish Church, Warminster, Wiltshire.—Mr. W. A. W. Howlett, R.A.M., to Christ Church, Cobridge.—Mr. R. Virgo Miles, Organist and Choirmaster, Holy Trinity, Barnet, N.—Miss Margaret F. Fowles, to the Church of SS. Michael and All Angels, Sunmore, Ryde, Isle of Wight.—Mr. Theodore Drew, to Holy Trinity, Parish Church, Brompton.

OBITUARY.

On Monday, the 25th of March, suddenly, after a short illness, CHARLES JOHN BOND, at his residence, 47, Montpelier Road, Brighton.

On the 28th of March, at Paignton, South Devon, MARTIN ADAMS MARTIN, Professor of Music and Organist, aged 38.

On the 30th of March, at the Vicarage, Yarnton, Oxford, the Rev. PETER MAURICE, D.D., aged 74.

On the 16th ult., at Holmesdale, Redhill, Surrey, after a long and painful illness, JANE, the beloved wife of GEORGE PERREN, in the 54th year of her age.

On the 21st ult., JOHN GUNN, of Dublin, aged 46.

DURING THE LAST MONTH.

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 80 Again my mournful sighs ... B. T. Abey 4 Hear what God the Lord V. Novello 163 O Lord, our Governor ... Marcello
 17 All people that on earth ... Tallis 32 & 33 Hear my prayer, O God ... Kent 306 O Lord, Thou art my God ... Ouseley
 37 Alla Trinita beata 337 Hear us, O Saviour ... M. Hauptmann 94 O Lord, we trust alone in Thee Handel
 129 Almighty and everlasting God; Sanctus 472 Hearken unto me, my people A. Sullivan 207 O Lord, Who has taught us J. Marsh
 and Kyrie ... Gibbons 76 & 77 Have mercy, O Lord (B. solo and 82 O praise God in His holiness J. Weldon
 200 Almighty and merciful God Sir J. Goss chorus) ... Mozart 96 O praise the Lord ... J. Weldon
 27 And He shall purify ... Handel 88 He comes, ordained of yore W. Jackson 168 O praise the Lord ... Sir J. Goss
 225 Arise, shine (Christmas) Sir G. Elvey 349 He is risen (Easter) ... H. Gadsby 244 O praise the Lord ... Mozart
 175 As pants the hart (s.s.a.t.b.) Spohr 361 He is tears that soweth (s. solo 250 O praise the Lord ... Earl of Wilton
 205 As we have borne the image (Easter) (s.s.a.t.b.) ... J. Barnby 157 Here shall soft charity (A.t.b.b.) Dr. Boyce 288 O pray for the peace ... Dr. B. Rogers
 386 Ave Maria ... Franz Abt 74 Holiest, breathe an evening blessing 301 O Risen Lord (Ascension) ... J. Barnby
 190 Ave Verum (Jesu, Word of God) Mozart 240 Holy, Holy, Holy, Lord God J. Bishop 408 O Saviour of the world ... Sir J. Goss
 339 Ave Verum (Jesu, Word of God) Gounod 392 Hosanna in the highest (Advent) Stainer 296 O taste and see ... Arthur Sullivan
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 274 Behold, I bring you glad tidings (Christmas) ... C. W. Smith 224 How dear are Thy counsels Dr. Crothe 381 O Zion, that bringest good ... J. Stainer
 178 Behold, I bring you good tidings (Christmas) ... Sir J. Goss 247 How goodly are Thy tents ... Ouseley 251 Out of the deep ... Mozart
 90 Behold, I bring you good tidings (s.a.t.b.) ... T. L. da Vittoria 354 How lovely are Thy dwellings ... Spohr 252 Ponder my words, O Lord L. Colborne
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 185 Behold, how good and joyful Dr. Clarke 195 If ye love Me ... W. H. Monk 46 Pray for the peace ... V. Novello
 24 Behold now, praise ... Creyghton 231 If ye love Me ... Tallis 63 Praise the Lord (5 voices) Creyghton
 233 Behold now, praise the Lord Dr. Rogers 420 If ye love me ... Dr. C. S. Heap 209 Praise the Lord, O my soul Dr. W. Child
 285 Benedicite, omnia Opera ... Various 320 I know that the Lord is great Ouseley 72 Praise thou the Lord (female voices) Mendelsohn
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 310 Blessed be the Lord God (Anthem for 322 In the beginning (Christmas) E. H. Thorne 355 Rejoice in the Lord ... Sir G. Elvey
 Christmas) ... S. S. Wesley 25 259 Behold is God known Mendelsohn 209 Praised be the Lord (female voices) Mendelsohn
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 277 Blessed is He who cometh (Easter) (s.s.t.b.b.) ... Gounod 116 Incline Thine ear (B. solo & cho.) Himmel 420 Remember not, Lord, our offences Purcell
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 46 Blessed is the people ... V. Novello 151 In the sight of the unwise (s.s.s.) Ouseley 219 Responses to the Commandments
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 141 Christ being raised (Easter) S. Webbe 277 Kyrie Eleison (Nos. 1 & 2) ... Gounod 368 Sweet is Thy mercy (s. solo & chorus) Barnby 311
 194 Christ being raised (do.) Sir G. Elvey 298 Kyrie Eleison (Nos. 1 & 2) ... Mendelsohn 273 There were whisp'ring (Christmas
 229 Christ is risen (do.) Sir G. Elvey 322 Kyrie Eleison (Nos. 1 to 4) F. Schubert Carol) ... J. T. Cooper
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 3 Down in a flow'r vale ... Festa
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 284 Eventide ... C. Goodban
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 (Now spring in all her glory J. Arkadelt
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 45 Spring's delights (S.A.T.B.) ... Müller
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